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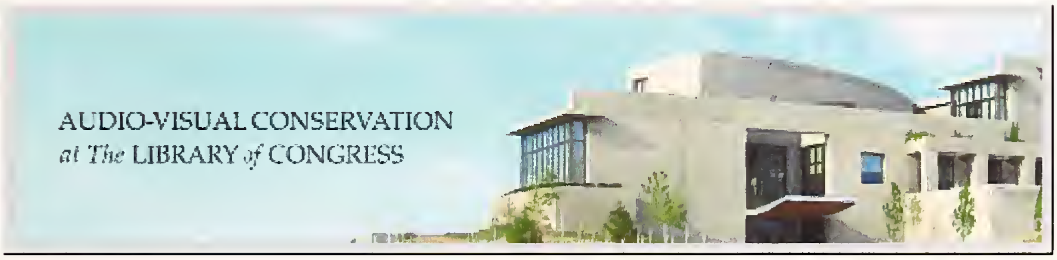

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MOVIE MAKERS

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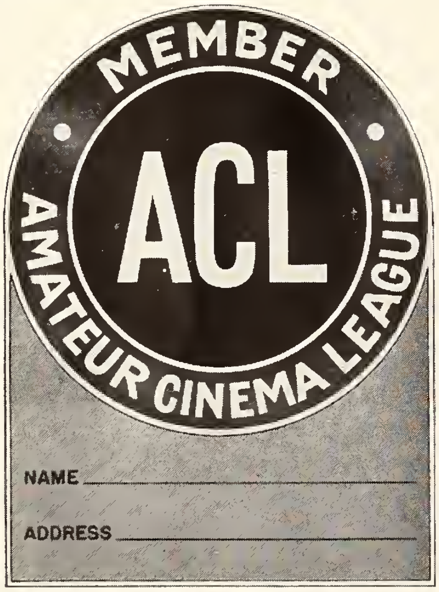
THE MAGAZINE FOR 8 mm. & 16 mm. FILMERS

SYNCHRONIZING TAPE • MAKING THE MAXIM AWARD • HINTS ON SPLICING

NEW ACL PIN YOU'LL BE PROUD TO WEAR AND NEW DECALS—NOW AVAILABLE!

THE NEW ACL PIN

Lettered in gleaming metal* on a center of rich blue and an outer circle of warm red, the ACL pin is one you'll be proud to wear. It's ½" in diameter and comes in two types: screw-back lapel type or pin-back safety clasp. $1.25 each, tax included.



THE NEW ACL DECALS

Similar in design and coloring to the pin, the ACL decals are as practical as they are beautiful. Identify your camera and projector cases, gadget bag, film cans with this proud insignia. 2¼" by 3". $.25 each, or 5 for $1.00.

AMATEUR CINEMA LEAGUE, Inc.
420 Lexington Ave., New York 17, N. Y.

1-52

As a member of the Amateur Cinema League, I am entitled to wear the new handsome membership pin and to use the colorful decals. I enclose my check or money order for:

_____ **PINS** ☐ screw-back lapel type
_____ ☐ pin-back safety clasp type
at $1.25 each tax inc.

_____ **DECALS** at $.25 each or 5 for $1.00

NAME_____

STREET_____

CITY_____ ZONE_____ STATE_____

AMATEUR CINEMA LEAGUE, INC.
420 Lexington Avenue, New York 17, N. Y.

TO ALL ACL MEMBERS:

Your many letters asking for a membership pin and decals have poured into the League offices ever since the idea was born in the fertile mind of an ACL member.

BOTH PINS AND DECALS ARE NOW AVAILABLE!

No effort was spared in designing and producing the finest membership pin obtainable. It's a handsome insignia (½" in diameter) that you'll be proud to wear. A center of rich blue enamel sets off the letters "ACL," sharply cast in burnished metal.* An outer circle of warm red enamel carries the legend "MEMBER—AMATEUR CINEMA LEAGUE" in the same sparkling metal. But you'll have to *see* this pin to appreciate its beauty . . . We're enthusiastic about its elegance!

Wearing the ACL pin at all times will give fellow members and others the opportunity to recognize you immediately as a member of the world wide association of amateur movie makers—the ACL. You, in turn, will spot other members at home, on location, on vacations, at club meetings, anywhere!

The pin is available in two types: the *screw-back lapel* type for your suit and overcoat, and the *pin-back safety clasp* type suitable for wear on your shirt, sweater, dress, blouse, jacket, windbreaker, etc. You may order one or both types—$1.25 each for either pin.

The decal, carrying out the same rich color scheme of the pin, has many practical uses. Its 2¼" by 3" size gives you ample room to letter in your name and address for identification of your equipment. You can apply it to your camera and projector cases, gadget bag, film cans, on your car or home windows, or any other smooth surface you wish. *Two ACL decals will be mailed to you with our compliments.* Additional decals may be ordered at $.25 each or 5 for $1.00.

With the ACL pin and decals you can now "exhibit" your interest in movie making, making yourself known at a moment's notice to other League members, and having others recognize you as a filmer with standing. I know you'll want to place your order for pins and additional decals—*right now!*

Cordially,

James W. Moore

JAMES W. MOORE
Managing Director

---

*BECAUSE of the Federal ban on all non-defense uses of copper, ACL pins are now gold-plated on a sterling silver base. This has required a slight price increase—from $1.00 to $1.25 each.

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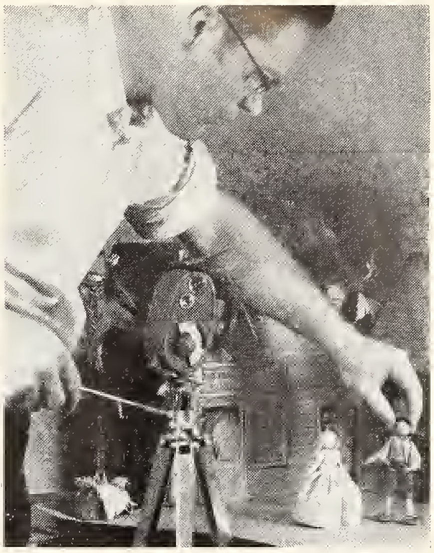


Early success, "One Summer Day," an 8mm animated movie, lifted Turner, then a totally unknown amateur, into national prominence by winning for him the 1949 Maxim Award. His camera, a B&H Sportster.

Best of the Ten Best Films of the Year is the recognition accorded the latest work of Glen H. Turner (left) entered in the Amateur Cinema League's annual Maxim Award competition. He is the first to win this award for both 8mm and 16mm films.

Wins Maxim Award 2nd time with 16mm Bell & Howell "70"

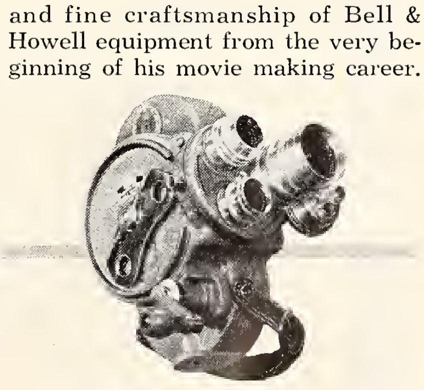
Famed amateur's "Oscar" goes to Glen H. Turner, A.C.L., for In Fancy Free

(Bell & Howell joins with the Amateur Cinema League in offering heartiest congratulations to Mr. Turner on this newest filming achievement.)

Two Hiram Percy Maxim Awards in three years—that's the record of Glen H. Turner, A.C.L., of Springville, Utah, who came off with top honors in 1951 for his 16mm movie, *In Fancy Free,* a Kodachrome dance fantasy.

Turner's 1949 triumph was on 8mm film made with a B&H Sportster. His most recent success was accomplished with one of the famous B&H "70's."

Asked about his choice of equipment, Turner said he has been appreciative of the rugged construction and fine craftsmanship of Bell & Howell equipment from the very beginning of his movie making career.



Newest B&H 70-DL movie camera is the favorite of professionals and expert amateurs. Complete with 1" f/1.9 lens only, $365.50. Price subject to change without notice.

Real movie enthusiasts know the importance of equipment like the new B&H 70-DL. This 16mm beauty features a 3-lens turret head with separate positive viewfinder turret; critical focuser; revolving disc-type shutter; parallax adjustment; locking starting button; governor-control for instant starts and stops; extra strong, die-cast aluminum body; 7 film speeds; famous lifetime guarantee.*

To get these and the many other outstanding features of the 70-DL, see your Bell & Howell dealer today!

*During life of the product, any defect in workmanship or material will be remedied free (except transportation).

Bell & Howell, Chicago 45, Ill.

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10 Cents a Word Minimum Charge $2

■ Words in capitals, except first word and name, 5 cents extra.

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■ Bass . . . Chicago, offers a practically new 16mm. B. & H. Specialist complete with 1" Lumax f/1.9 coated in foc. mt., 17mm. Ansix f/2.7 coated in foc. mt., 2" f/3.5 Telate coated in foc. mt., incl. one sync. motor and one wild motor, 2-400 ft. magazines, carrying case, Professional Jr. tripod. List $3100.00. Bass price $2100.00. Write or wire deposit for this grand bargain. BASS CAMERA COMPANY, Dept. CC, 179 W. Madison St., Chicago 2, Ill.

■ OVER 100 Animated Titles! 8mm., only 49¢; 16mm., only 69¢. Catalog Free!! SOLOMON KESSLER, ACL, 87 Lancaster St., Portland 3, Maine.

■ BOLEX H-16 outfit: 1 in. Switar, f/1.4 coated; Yvar 15mm. f/2.8 with Cine-focus range finder for Switar. Excellent condition, $374.50. 16mm. Victor No. 4 with f/3.5 Cooke lens and case, $75.00. BASIL HATZIMINAS, 1324 Broadway, Gary, Ind.

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■ NATURAL COLOR SLIDES, Scenic, National Parks, Cities, Animals, Flowers, etc. Sets of eight, $1.95; Sample & list, 25¢. SLIDES, Box 206, La Habra, Calif.

■ FREE Movies; Thousands of subjects. Interesting. Entertaining. Fascinating. Latest Directory—only 50¢. NATIONAL CINE SOCIETY, 126 Lexington Ave., Dept. 102, New York 16, N. Y.

■ VISIT Portland by color slides!! Three beautiful scenes for only $1.00! C.O.D.'s accepted! Lists free! MAINE COLOR SLIDES, 87-M Lancaster St., Portland 3, Maine.

■ 121 KODACHROME movie subjects. National parks, war, western, atom bomb. Big catalog, 3¢. Sample, $1 00. Specify 8mm.-16mm. WORLD IN COLOR, Box 392, Elmira, N. Y.

■ SPANISH NEW SOUND FILMS, good for any library, best Argentine singers. 100 ft., $4.00; 400 ft., $15.00. VITAFILMS, Bmitre, 2248, Buenos Aires, Argentina.

■ YELLOWSTONE—8mm. B & W, $2.00; 16mm., $4.00. Kodachrome 8mm., $7.50; 16mm., $14.75. Ten 35mm. Colorslides, $1.00. Movie-Colorslide catalogue, 10¢. EDDINGS, 32MM Roberts, Corning, N. Y.

■ 1952 ROSE Parade Movies, Kodachrome. Colorful floats! Beautiful girls! 16mm. 200', $34.95; 8mm. 100', $17.50. C.O.D.'s accepted. California add tax. AVALON DAGGETT, 441 North Orange Drive, Los Angeles 36, California.

■ ADD TO your own Alaska, Mexico or The Alps of Europe movies 16mm., gorgeous color film originals, not duplicates, extra scenes taken while making adventure pictures for national lecture platform—many spectacular shots of game, glacier crashing, volcanic eruptions, etc., in areas seldom reached by man. Select as much as you wish at 25¢ to 40¢ a foot based on quantity. Also rare color shots of Shooting the Rapids in mountainous rivers and many hreathtaking action scenes of Eastern seaboard. Maine to Virginia. NEIL DOUGLAS, Explorer and Lecturer, Box 664, Meriden, Conn.

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■ EXCHANGE your 8mm. or 16mm. films; sound or silent. Join our club; write for folder. GENDUSO, 154—7th Ave., New York 11, N. Y.

MISCELLANEOUS

■ KODACHROME DUPLICATES: 8mm., or 16mm., 11¢ per foot. Immediate service on mail orders. HOLLYWOOD 16 MM INDUSTRIES, Inc., 6060 Hollywood Blvd., Hollywood 28, Calif.

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■ 8mm. HOLLYWOOD TITLE STUDIO 16mm. Complete titling service. Color and black and white. SPECIAL DISCOUNT TO AMATEUR CINEMA LEAGUE MEMBERS. Send 10¢ for Price List and Sample. Address: 1060 North Vista Street, Hollywood 46, Calif.

■ 16mm. SOUND recording, $6.00 per 100 ft.; also sound pictures taken at home *nearby only*. Write ANTHONY IOVINO, 86-01 Commonwealth Blvd., Bellerose, N. Y.

MOVIE MAKERS

THE MAGAZINE FOR
8mm & 16mm FILMERS
Published Every Month by
AMATEUR CINEMA LEAGUE

January 1952

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ON THE COVER: Rene Labrum, featured player of *In Fancy Free*. Photo by Vernon.

JAMES W. MOORE
Editor

DON CHARBONNEAU
Consultant Editor

ANNE YOUNG
Advertising & Production

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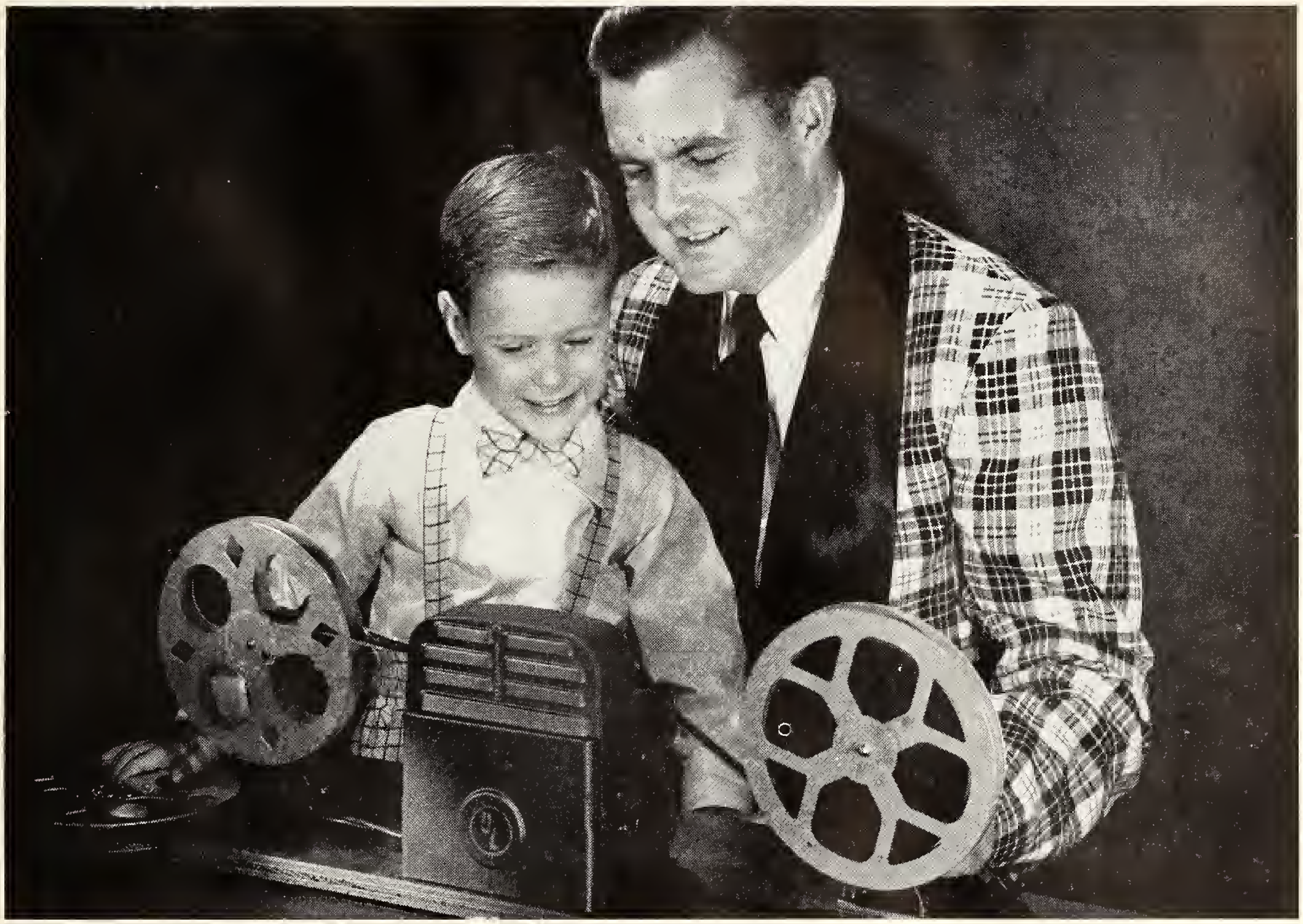
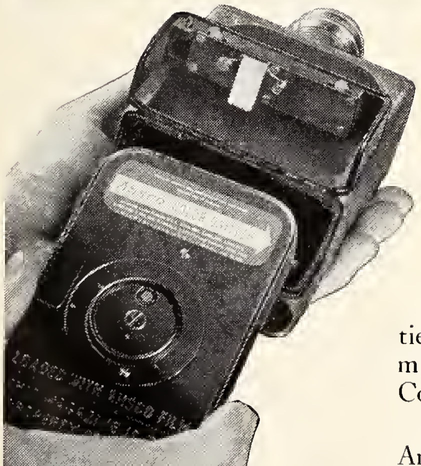
CHANGE OF ADDRESS: a change of address must *reach* us at least by the twelfth of the month preceding the publication of the number of MOVIE MAKERS with which it is to take effect.

That "Real-Life Look" Comes Easier with ANSCO Color Film!





See it in your editor . . . see it on your screen

You'll have plenty of opportunities to pat yourself on the back for making *your* choice Ansco *Natural* Color Film!

There are no two ways about it, Ansco color is simply more *natural* color, as far as lots of folks are concerned. You see, it's a color film that records people's faces in softer, lifelike flesh tones...skies with real outdoor shades of pastel blue...and even foliage in softer shades of living green.

Get all that extra "lifelike look" in the next color movies you shoot—by loading your camera with Ansco Color Film. You'll find it at dealers everywhere in 8 and 16mm magazines, and in 50 and 100-foot rolls for 16mm movie cameras, Just try a load—and *see* the difference!

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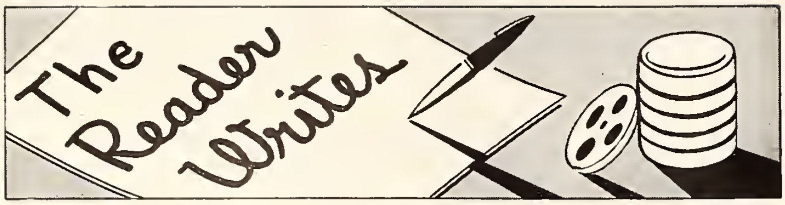


This department has been added to MOVIE MAKERS because you, the reader, want it. We welcome it to our columns. This is *your* place to sound off. Send us your comments, complaints or compliments. Address: *The Reader Writes*, MOVIE MAKERS, 420 Lexington Ave., New York 17, N. Y.

MOVIE MAKERS DELAYED

GENTLEMEN: I have now been a member of the ACL for three years and have looked forward to receiving MOVIE MAKERS each month with pleasure. But now I am a little puzzled and disappointed.

During December I received the November issue. Each preceding month I had received the issue for the month before. Why is the magazine so late in coming?

While I have registered a complaint in this letter, I still feel that the ACL is tops. Any 8 or 16mm. fan would be foolish to pass up a membership.

M. J. PRINDL, ACL
Chicago, Ill.

To member Prindl, and to countless other puzzled and wonderfully patient readers, our sincere apologies — and an explanation!

The original delay in MOVIE MAKERS publication was created early last fall when our editor was hospitalized for an entire month by a simple but time-consuming illness. Then, efforts to catch up during the late fall months were hampered by the eight-week-long pressure of Ten Best contest screenings. Even our request to the postal authorities to permit the combining of two issues under one issue-date was disallowed.

However, we sincerely believe we are now getting squared away. Full on-schedule delivery may take only a few months more. Till then, our gratitude for your grand forbearance!

MEMORABLE OCCASION

DEAR MR. MOORE: Your letter of November 26 concerning *In Fancy Free* was here when I arrived home from school today. I knew when I met Lucille at the door that something was afoot, for she has a way of telling things first with her eyes.

In Fancy Free was a lot of fun to make and we had high hopes. But the thrill of the competition and its uncertainties were still another thing. Then your letter arrived—and made one of life's memorable occasions.

GLEN H. TURNER, ACL
Springville, Utah.

ALWAYS A GOAL

DEAR FRIENDS: To place in the Ten Best was always a goal I guess I had unconsciously been aiming at but dimly expecting never to achieve. And I had left Cleveland a week ago Sunday thinking my film, *Out Of Door Life in Ohio*, had not been up to standard. For it had seemed so-o-o long since October 15. But your wonderful letter was here on my return!

EMMA L. SEELY, ACL
Cleveland, Ohio

HOW DELIGHTED

GENTLEMEN: I can't tell you how delighted I was to receive your letter advising me that *From This Day Forward* had been chosen among the Ten Best of this year.

I am particularly proud of winning this high award for the very first part of my motion picture "that will never end." Part II of this film, entitled *Son and Heir*, is about completed, and then shall come Part III and IV and so on. You may, therefore, expect to receive many more contest entries from me.

OTHON GOETZ, ACL
Chicago, Ill.

CERTAINLY DELIGHTED

DEAR ACL: I was certainly delighted and surprised to hear from your letter of November 26 that my film, *Colorado Diary*, was chosen as one of the Ten Best of 1951. It is an honor of which I am very proud.

LESTER F. SHAAL, ACL
Providence, R. I.

JUST AS MUCH EXCITEMENT

DEAR ACL: It was with just as much excitement and pleasure as last year that I read your notification of the success of *Bermudiana* in the Ten Best contest for 1951.

The certificate of award arrived today, and it will be placed proudly with its companion (for *Albany's Tulip Festival*—Ed.) on the wall of the new cellar room that I have fixed up for pictures. And the award leader is even more glamorous than last year's! I am so happy that *Bermudiana* has one to wear.

HELEN C. WELSH, ACL
Albany, N. Y.

ORIGINAL INTENTION

DEAR ACL: My wife and I wish to thank the League staff for awarding my picture, *Around Lot 34*, an Honorable Mention award among the Ten Best of 1951.

My original intention was to get about 200 feet of record footage this year, add about the same amount from year to year, and in time call it *Trailer Album*. But Marie (my wife) convinced me that if I made a lead and end title it would be good enough to enter in the contest. I'm glad now that I did.

HENRY J. AUGER, ACL
Toledo, Ohio

So are we. There should be more "Maries" in the amateur movie world.

UNDERSTATEMENT

DEAR FRIENDS: To say that I am thrilled again at winning a Ten Best award for *Blades and Sails* is an understatement. Please accept my very sincere thanks for this recognition and encouragement of my movie work.

WILLIAM MESSNER, ACL
Teaneck, N. J.

WILL BE PLEASED

DEAR MR. MOORE: Thank you very much for your letter and the Honorable Mention certificate re *In Trente Mille Pool*. I believe my fellow members of the Hartford Cinema Club will be pleased, as I was, that my film earned a place in this year's awards.

EUGENE E. WILSON, ACL
West Hartford, Conn.

NOT MINE ALONE

DEAR MR. MOORE: It is with great humility that I have received your announcement of the award of Honorable Mention to our film, *Prelude to Performance*, in connection with the Ten Best Amateur Films of 1951.

In thanking you and the judges for this high honor, may I be permitted to point out that this distinction is not mine alone? Although the cinematography was my personal contribution, the finished production required a great many painstaking hours of effort on the part of many here at the London Little Theatre. I feel that they all share in this honor.

JOHN W. JONES, ACL
Chairman
Motion Picture Division
London Little Theatre
London, Ont., Canada

THRILLED

DEAR FRIENDS: We are thrilled to know that our AACC grand award winner, Othon Goetz, ACL, has made the ACL's Ten Best this year! He is my very good friend and best constructive cinema critic, so we are as happy as he is about his newest honor.

MARGARET E. CONNEELY, ACL
Secretary
Associated Amateur Cinema Clubs
Chicago, Ill.

TEN YEARS AGO

DEAR ACL: It is ten years ago since you honored me by selecting my film, *Christmas At Our House*, as one of the Ten Best for 1941 and your story concerning it was printed in December MOVIE MAKERS of that year.

Because of that film, next week (Dec. 19) I will be on the radio with the Betty Crocker Magazine of the Air program, for I have been nominated Homemaker of the Week and General Mills has honored both my husband and me by sending us to New York as their guests for three days.

I thought you might like to know that people are still interested in this film and that I have many requests to show it.

Marian Olsen
St. Paul, Minn.

Our warm congratulations to Homemaker Olsen! General Mills (as, apparently, did ACL) has chosen wisely. For we still recall with droolly delight Mrs. Olsen's closeups of *Krumkake* and other Norwegian dainties.

THE SWAP SHOP

In this column Movie Makers offers its readers a place to trade items of filming equipment or amateur film footage on varied subjects directly with other filmers. Commercially made films will not be accepted in swapping offers. Answer an offer made here directly to the filmer making it. Address your offers to: *The Swap Shop, c/o* Movie Makers.

VENICE ON 16

Dear Swap Shop: Whilst shooting 16mm. Kodachrome in Venice, Italy, this year, I spent so much time drinking-in this unique city that I only exposed about 800 feet of color film.

Now in editing I find that I need shots of the Canale della Guidecca, shots *on* the island of San Giorgio Maggiore and *of* the islands of Murano and the Lido. A shot of the Ponte della Liberta would also be appreciated. A 100 foot reel would finish off my film nicely.

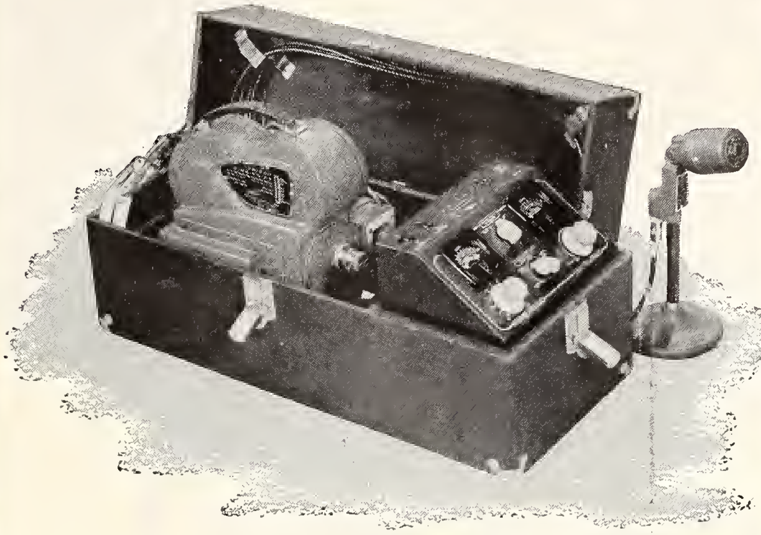
In return I would be delighted to take any shots in this unique part of Britain or to replace any 16mm. Kodachrome stock used with twice the amount.

To my fellow amateurs in Italy, I send greetings. To Movie Makers, I would say how much I enjoy reading the letters from Leaguers everywhere. As a result of a letter I wrote you some three years ago, I have made firm friends with many American filmers and have had the pleasure of making films for several.

S. T. Stevens
"Gandria," Tresawls Avenue
Truro, Cornwall
England

Without our intending the coincidence, reader Stevens' last paragraph illuminates warmly our ideas expressed in *Rollcall 'Round the World,* on page 30.

Why Not Own the Best?



For home movies of theatrical quality, try the new "Cine-Voice" 16mm Sound-On-Film Camera. Shoot full-color or black & white. Now you can enjoy your own High-Fidelity talking pictures!

$695.00 with a 30-day money-back guarantee. You must be satisfied. Write today for free illustrated "Cine-Voice" folder describing this newest achievement in 16 mm cameras.

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LET'S DANCE!

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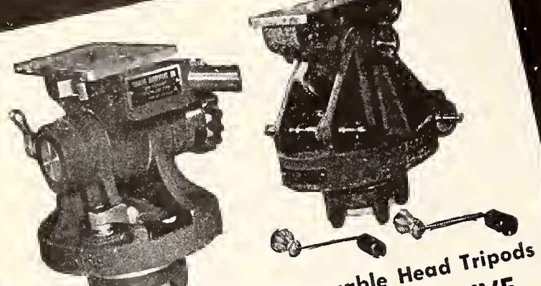
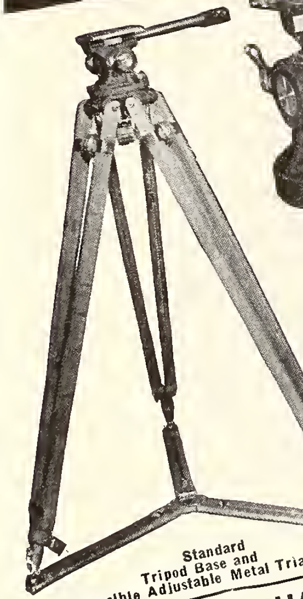


Interchangeable—Removable Head Tripods



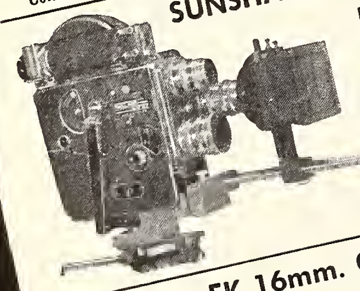
Standard Tripod Base and Collapsible Adjustable Metal Triangle

FRICTION TYPE

Handles 16mm. EK Cine Special with or without motor; 35mm. DeVry; B&H Eyemo with motor and 400' magazines and all 16mm. hand-held cameras. Head is interchangeable with the Gear Drive head. Both types fit "Professional Junior" standard tripod base, "Hi-Hat" and "Baby" all-metal tripod base.

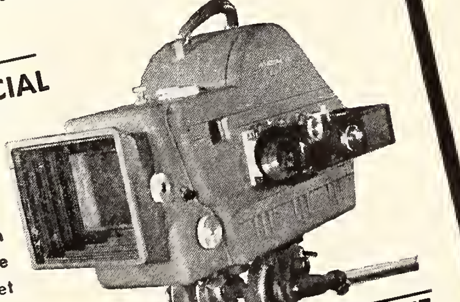
GEAR DRIVE

The head, made of Dow Metal magnesium, weighs but 5½ lbs. and is interchangeable with the Friction type head. It handles all types of cameras. Snap-on metal cranks control pan and tilt action from both sides. Worm-driven gears are Gov't spec. bronze.



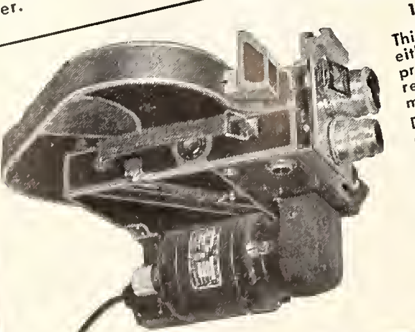
SUNSHADE & FILTER HOLDER COMBINATION

For use with Bolex and Cine Special 16mm. cameras. Holds two 2" sq. glass filters and a round 2½" Pola Screen with handle which can be rotated for polarization. Covers all lenses from 15mm. to 6" telephoto and eliminates need of various filters. Compact, Precision made of the finest materials. Campact, simple to assemble and dismount. May be permanently affixed to camera or quickly detached.



BLIMP for EK 16mm. CINE SPECIAL

This Blimp constructed of Dow Metal magnesium, is thoroughly insulated to afford absolute silent operation. Exclusive features of Follow focus mechanism permits change of lens focus while camera is operating in blimp. Blimp takes synchronous motor drive which couples to camera. A dovetail bracket is provided to mount an erect image viewfinder.



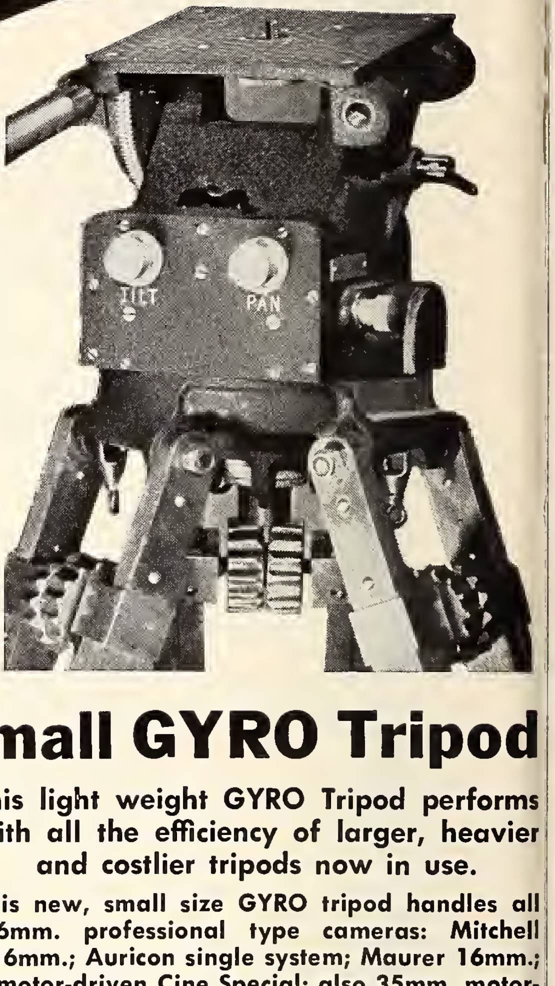
SYNCHRONOUS MOTOR DRIVE

110 Volt A. C., Single Phase, 60 Cycle

This motor will run in synchronization with either 16mm. or 35mm. sound recorders. It is provided with mounting platform which permits removal of magazine while camera remains mounted on motor.

Drive coupling attaches to single-frame shaft of camera and is mated to spring-steel drive arm of motor gear box. This assures that camera mechanism cannot be damaged if a film jam occurs as the spring steel arm drive will shear. This is easily replaced.

A knurled knob on motor armature permits rotating for threading. "On-Off" switch built into base. Platform base threaded for ¼" and 3/8" camera tie-down screws. Rubber covered cable with plugs included.



Small GYRO Tripod

This light weight GYRO Tripod performs with all the efficiency of larger, heavier and costlier tripods now in use.

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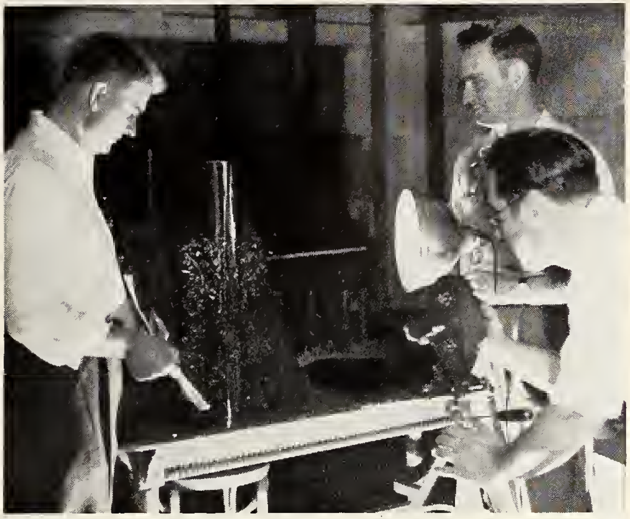
Photographs by Vernon Castleton



CELLOPHANE and metallic paper make up one background for *In Fancy Free.* Louis Schardine and Dick Myers are lighting aids.

DANCERS (l. to r.) Jean Williams, Norma Arrington and Rene Labrum watch as Glen Turner and crew film garden background.

ARE MOVIES ART?

"That's up to each of us," says the Maxim Award winner for 1951, hailing the movie camera as a creative challenge to all

GLEN H. TURNER, ACL

WHERE to begin, and what to say? Our editor has asked me to tell you how *In Fancy Free* first came to be, a task which I tend to find more difficult than producing the film itself. For who knows truly where a certain movie had its beginnings—or any creative thing for that matter? Perhaps, with *In Fancy Free*, it happened this way . . .

It was nearly five years ago, and I had been invited—as an art instructor, not a photographer—to a meeting of our local camera club. I was to discuss, I believe, what they called "table tops," or, in art parlance, still-life arrangements. I have forgotten long since what I might have said that evening. But I was never to forget what I saw that evening. *Personally made movies!*

A NEW ART MEDIUM

The possibilities of the personal movie camera as a creative instrument began to unfold for me from that evening forward. To me, here was a new art medium, with all the color, line and mass of a fine oil painting—plus the magic of movement, emotion and extended time. Here, in the movie camera, was a tool to challenge the best in us. And here, in *In Fancy Free*, is simply my latest attempt at using this movie camera as freely and creatively as possible.

The film, as you may know from its December review, is concerned primarily with ballet dancing. And the how or why of *that* subject brings up the second reason-for-being of *In Fancy Free.*

RECORD FILM NO LURE

Last February the modern dance class at Brigham Young University was presenting a revue. Entitled *Solution to Peace*, it was created by Norma Rae Arrington and had an original musical score by Dr. Leon Dallin. The dance evolutions were handled beautifully and the music fit perfectly. And at Mrs. Arrington's request, I attended with an eye to the possibility of filming it.

After the program I told Norma Rae I thought it would make a fine movie, and suggested that she get our Audio-Visual Aids unit to take the pictures. For to me it seemed a routine job of recording. And the filming of an already completed work, no matter how good, did not have for me the appeal of delving into the unknown realm of films that are yet-to-be.

But, though I decided against filming *Solution to Peace*,

ORIENTAL MOTIF, for a ballet prompted by a Chinese figurine, is furthered by this closeup of a glittering Chinese dragon.

DR. LEON DALLIN, composer of film's original score, drills orchestra, as Turner and Mrs. Arrington check on costumes.

the vision of the dancers kept pushing to the front of my thinking. And it was not too long before I started thinking constructively and in concrete terms of the production of a dance movie.

SETTING DETERMINES DANCE

In analyzing the dance revue I had witnessed, it seemed to me that those phases which could be enhanced through a cinematic treatment had to do with settings and points of view—or camera angles. For some time I had been toying with the idea of doing a film which involved miniature sets and full-sized actors. (This was probably an outgrowth of my earlier and arduous work with puppets in *One Summer Day.*) It was only natural that this line of thinking would carry over into my plans for a dance film. Obviously, whatever settings and backgrounds were used would have to fit the costumes and dances used with them. Or, to put it the other way around, the dancers and costumes would have to fit the miniature sets.

There followed then a series of evenings in which I dangled odd bits of this and that in front of the camera viewfinder, as I tried to visualize dancers whirling among multicolored soda straws and the like. Finally a series of three thematic background ideas were worked out that seemed to promise a fair amount of success.

COOPERATION FROM ALL

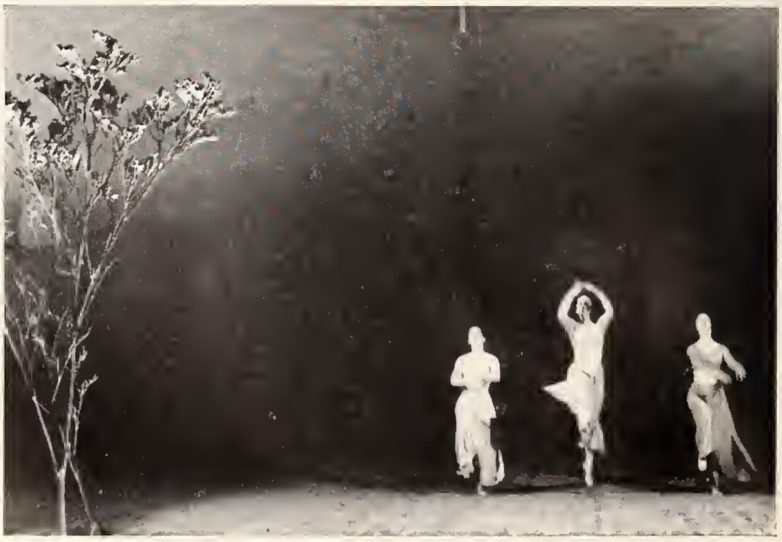
It was, of course, with a rather sheepish mien that I then approached Norma Rae and told her of my plans for a dance film built around thematic backgrounds. But she was most enthusiastic and we immediately began choosing costumes and talking over individual dance movements suited to the themes. (I may say that at this stage of things I had no crystallized idea of a story line; my primary aim was to develop all the poetry in motion possible by combining sets and dancers.

A shooting schedule was arranged and filming began. As always, the projection of the first roll of film on its return from processing was a thrill for both cast and crew alike. The results were much better than we had dared hope. The dancers were surprised no end to see the fabulous settings in which they danced. For the actual shooting had gone on in a bare gymnasium, with medium-beam photofloods focused on the dancers and away from the bare walls. Then the film was wound back in the camera and appropriate miniature backgrounds were superimposed on the same footage.

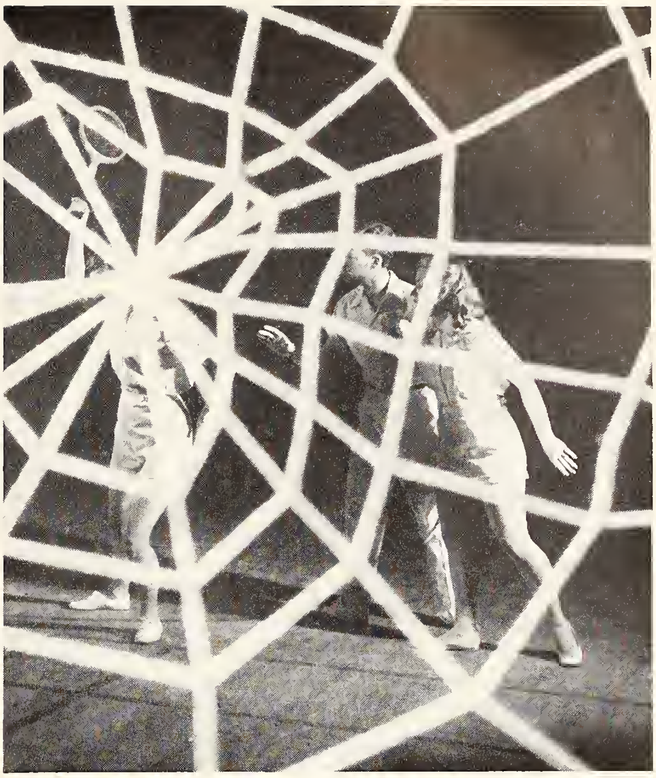
DRAMATIC THEME NEEDED

As we carried on in this way, it became increasingly evident that what the film needed most of all was a dramatic "Why?" for its dance fantasies. Without that it was a mere technical display of pyrotechnics—plenty of fireworks but with no reason for celebrating. It had much the same feeling as a musical chord without the quality note. It lacked that one vibrant element which would give meaning to all the other tones.

An obvious answer to this problem was to portray the dance sequences as the daydream of some girl who loved dancing. But it couldn't be just any girl. It had to be



TO SAVE ON SETTINGS, all dances were filmed against dark end of gymnasium.



someone with a special reason for this love of dancing. "Why. why?" I kept asking myself. Then one night it came to me. Of course! Who would dream of dancing in more glowing terms than someone forever unable to dance!

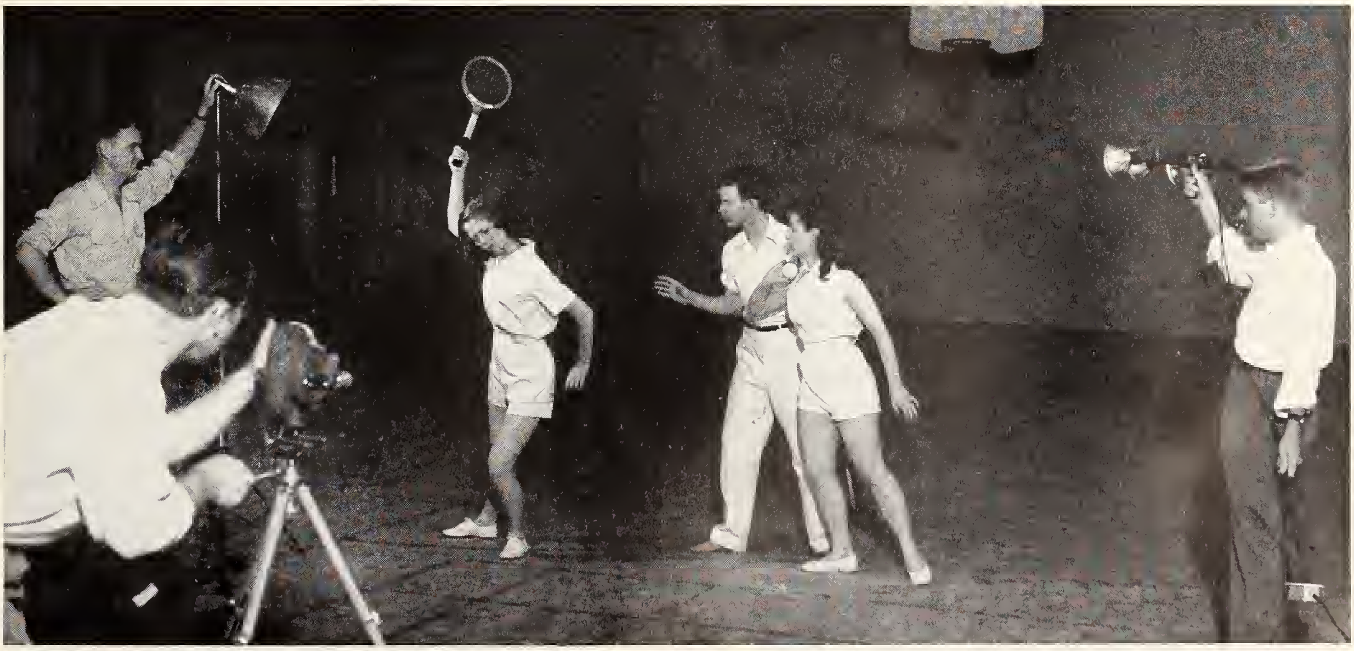
From this point on it was easy. Additional scenes were shot for the dances already filmed—climactic scenes which would hint that all was not well, intruding harsh notes into the golden melody of her daydreams. The tennis ballet seemed to suggest itself one day, and with the advent of spring the dance sequences were complete. All that remained was to shoot the real-life thread on which to string the beads of our dance fantasies.

ORIGINAL MUSICAL SCORE

An exciting and unusual feature of the production was the possibility of having an original musical score written especially for the film, a bonanza promised by my good friend Dr. Leon Dallin, of the Brigham Young University Music Department. With the film complete, we posed him the almost impossible task of writing music to fit dances which were already danced. I am content to let the results speak for themselves. To me they are perfect in their emphasis of the desired moods and movement of the film.

The score was played by the BYU chamber orchestra under the direction of Dr. Dallin and recorded on tape. The original of the narrative voice was also made on tape and the two then combined for the sound-on-wire accompaniment seen in the contest.

In closing, permit me a final word of sincere thanks to all those folks who gave generously of their time in the making of *In Fancy Free*. I cannot here name them all; but each should know my gratitude for the part he played.



THE TENNIS BALLET, seemingly filmed in full 64-frame slow motion, was actually and brilliantly acted that way for lack of sufficient lighting required by high camera speed. Dance shot above was first recorded on film from various angles against darkened gym, then a spider web pattern (top left) was double exposed in closeup on footage for effect seen at the top right.

MAKING THAT SPLICE

A. C. KADOW

THE task of making good splices is often a discouraging one for the movie maker. For they tend to break when insufficient or old cement is used. Conversely, when too much cement is used, splices curl with age and bounce the projector gate as they pass through the machine, causing the screen image to move in and out of focus. Further, frames become smudged with excess cement and transparent lines are caused by uncontrolled scraping. These are just a few of the many problems encountered. Having experienced most of these difficulties, I decided to see what could be done with existing equipment to make a better splice. The splicer at hand was the popular Griswold Junior which normally creates a splice .10 of an inch wide.

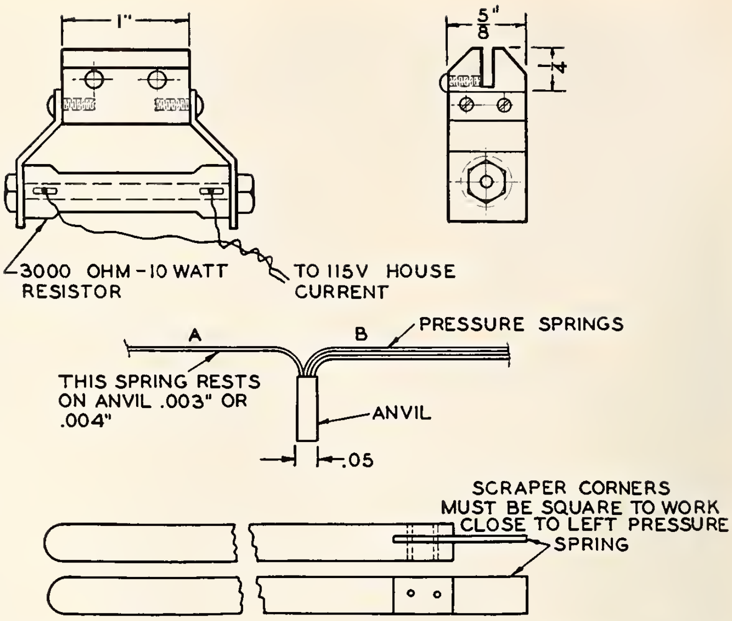

1"
5/8"
1/4"
3000 OHM - 10 WATT RESISTOR
TO 115V HOUSE CURRENT
A
B
PRESSURE SPRINGS
THIS SPRING RESTS ON ANVIL .003" OR .004"
ANVIL
.05
SCRAPER CORNERS MUST BE SQUARE TO WORK CLOSE TO LEFT PRESSURE SPRING

FIG. 1: Essentials of the author's adaptations to the Griswold splicer are diagrammed above: thinner anvil, new scraper, and an electric heating unit.

My first move was to remove the anvil (or scraping surface) and grind it down to .05 inch thickness. This would make possible a splice exactly the width of the sprocket holes. This grinding job will be one for a machine shop and should not cost too much. It will be necessary afterward to use .025 inch shims on each side of the anvil to relocate it in the center of the anvil mounting slots. While doing this, remove the scraper guide rod.

The next job was to remove the pressure springs A and B (see Fig. 1). Examination will show that the film-contact surfaces are slightly rounded. File these surfaces until a flat surface is obtained across the full thickness of the spring. A very fine file should be used, and the surfaces then smoothed on an oil stone, or you may use crocus cloth.

Now we are ready to mount the springs. We will use only the top spring on the left side, and both springs on the right side. Mount the left spring so it will just rest on the anvil, about .003 to .004 of an inch, or just enough to hold the film in place on the anvil. Be sure it is mounted perfectly square so that your emulsion scraping will be square with the film. Now mount the two right hand springs. The top spring must come down snugly beside the left hand spring and both of the right hand springs should rest completely on the anvil when the pressure plate is down.

How an ingenious amateur revamped an already able splicer — even to installing a heating unit

The thickness of these two springs just about equals the width of the splice and thus will apply pressure over the entire surface when properly adjusted. The adjustment of these pressure springs is very important and should be carefully done. The next step is to readjust the shearing blades so that they will cut off the film properly. Be sure that they fit squarely against the anvil so as to make a clean cut.

Next we must make a new scraper. But do not discard the Griswold scraper since the stiff brush on it is very good for brushing away the loose emulsion. Our new scraper has a handle made of a 3/8 inch wood dowel, or better still a plastic rod. Cut a slot in one end and insert a piece of hacksaw blade (see Fig. 1). Grind the edges and end perfectly square, dress the end and edges with an oil stone, and you have a scraper which is easy to handle and recondition whenever it becomes worn.

The next addition to our splicer is an electric anvil heater. The heater element is a 3000 ohm, 10 watt resistor, which can be obtained at a radio store. This resistor when connected across the 115 volt house lighting circuit will keep the anvil temperature at about 120 to 130 degrees Fahrenheit, which is sufficiently high to evaporate the moisture from the film base and will also speed up the setting of the film cement. Figs. 1 and 2 will show the assembly of this heater unit. The resistor is mounted in the bracket and fastened with a long, threaded rod through the center of the

[Continued on page 24]

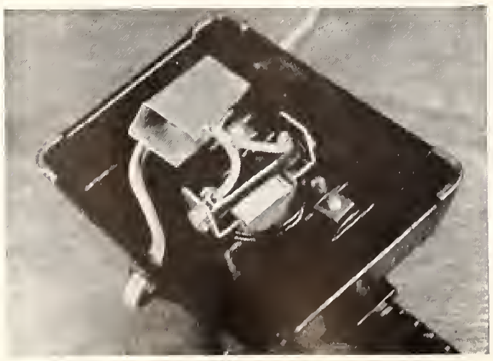


FIG. 2: At left the anvil heating unit, with cover removed, is seen in place on bottom of the splicer.

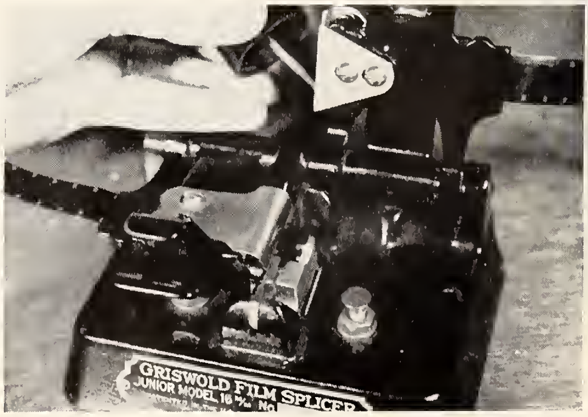


FIG. 3: A flick of cement on the tips of upper film is recommended by author.

HOW ONE AMATEUR EDITS

LEON F. URBAIN, ACL

FILM editing should be easy, smooth flowing and, as far as your footage permits it, a truly creative part of picture making. And yet how many movie makers seem to regard it as a tedious and uncertain chore. Our guess here is that some system, *any* system, is largely what's needed.

Our own editing arrangements stem from a visit some time ago with our good friend Julian Gromer, a well known photographer-lecturer here in the Midwest. From him we borrowed the tab-and-rack combination which you'll see pictured, and then added on from there. We make no claim for our setup as the *only* efficient arrangement. But it works smoothly for us. So, if you've been sidestepping the editing process from lack of system, the suggestions which follow may put you on the path to success.

Let's block out the basic tools of the trade first. Essential to our setup (see Fig. 1) are the sorting rack A, the viewing and assembly table B and a box of numbered paper tabs, C. On the table, to be sure, you'll see quite a clutter of rewinds, big and small, splicer and viewer, but for the moment just count these in as part of the table assembly. It's the editing *system* I want to make clear first.

The basic aim of any editing operation, of course, is to cut up, classify and then reassemble in effective order the film footage one has to work with. Sounds simple. But once you start cutting, the chaos begins. Where will you put the cuts? How will you classify them? And, worst of all, how in the world can you remember *what* they are and *where* they are when you start to reassemble? Supplying answers to these questions is the aim of any editing system. Mine works as follows:

The sorting rack A is the answer to question 1—where you will put the cuts. In my version of it (I'll give the dimensions later) there are 5 rows of 18 slots each, for a total of 90. Each slot is numbered in order, and each will accept a 100 foot projector-type film reel. You should get a pretty clear idea of this setup from the closeup in Fig. 2.

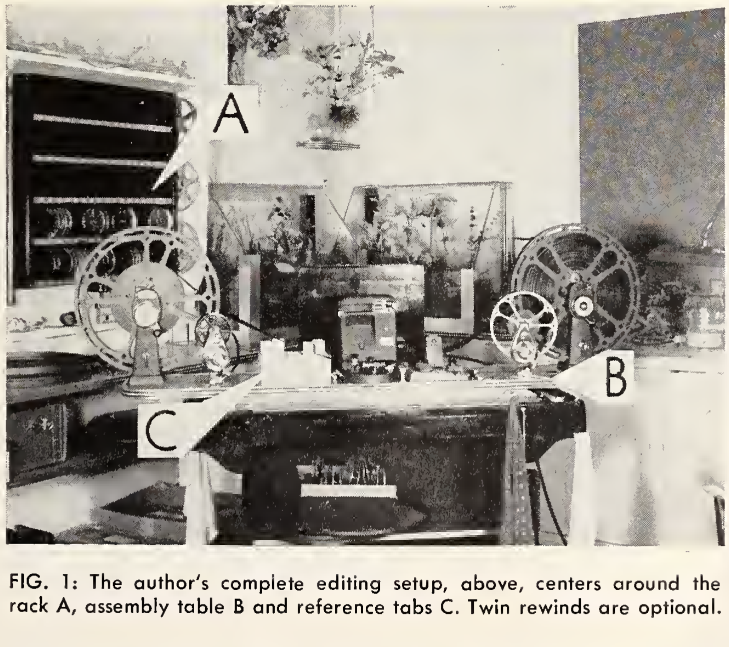
All right. We are now ready to start cutting. Put a full 100 foot reel of film on one of the *small* rewinds, thread it through the viewer and feed the film end into an empty 100 foot reel on the opposite small rewind. Crank the scene (or *connected* scenes) through the viewer until you reach a point where a cut is indicated. Snip the film off and rack away the partially filled reel in slot 1. You've stored *that* scene for ready reference when needed.

But you can't refer unless you classify; so we come now to the answer to question 2—how to classify the cuts. The answer is given quite easily by the small box of tabs. These are, in my present arrangement, 1 by 3 inches in size, homemade on light cardboard and numbered in order to correspond with the slots in the sorting rack. I have made them, further, in five different colors, to correspond with the five racks and to facilitate classifying cut footage for several different sequences at a time.

In use, as soon as reel 1 has been racked up, tab 1 is selected and a very brief description of the cut footage noted on it. The same procedure is followed in numerical order throughout the footage being edited. Now, referring to the tabs only, the individual cuts or scenes are potentially rearranged by rearranging the order of the tabs. The result, in a hypothetical sequence, might read: No. 23—moonlight; No. 4—sunrise; No. 19—seashore; No. 20—dog on seashore; No. 26—fisherman on shore, etc., etc.

Now, and only now, need you touch a foot of film during this editing process. There occurs no fumbling with forgotten footage to see again what it is all about. The tabs tell you *what* and then, via the numbers, they also tell you *where*. No. 23, the moonlight shot, is on reel 23 in the rack. So you reach it [Continued on page 28]

A numbered rack and reference tabs are the center of this sorting system. The extra rewinds may be optional



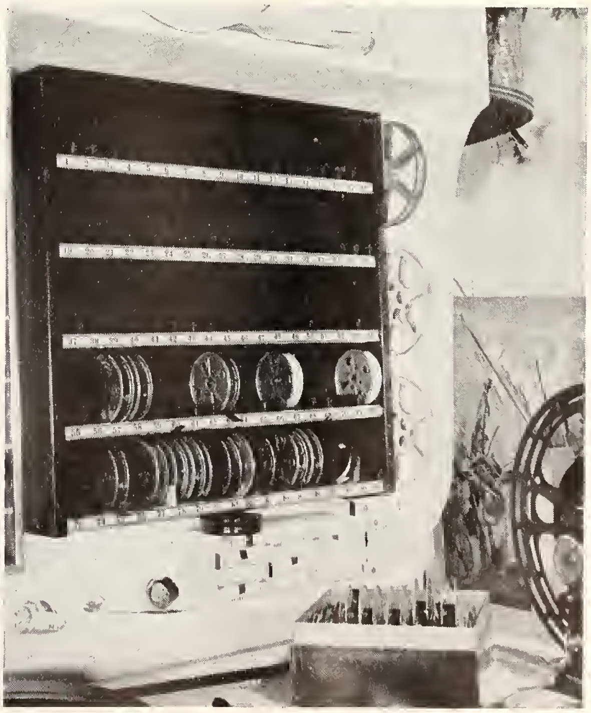


FIG. 1: The author's complete editing setup, above, centers around the rack A, assembly table B and reference tabs C. Twin rewinds are optional.

FIG. 2: The sorting rack, right, accepts ninety 100 foot reels in rows of 18 each. Ordinal numbers correspond to those on the reference tabs.

CROSS LIGHTING, whether you use color film or black and white, adds depth and texture to your ski shots. Angle is excellent on turn above.

WINGS OF THE WIND

HERBERT A. MacDONOUGH, ACL

DO YOU want to make a ski movie this winter that will compare with a professional sport short? Want to enjoy the outdoors and make a host of new friends in your community? It's easier than you may think and a lot of fun in the bargain. But there are some precautions that should be observed if you are to be successful in your project.

THE TOOLS REQUIRED

Actually, the working tools required are limited in number and those commonly found in the average cineamateur's gadget bag. You will need your camera, a tripod and a deep lens shade for each lens that you use. In *that* category, begin with your normal lens, add first a telephoto (about 3x) and then a wide angle.

As for film, if you shoot black and white, a red or deep orange filter will give dramatic punch to your scenes that include portions of the blue sky. An exposure meter is a fine adjunct to the above, but the little guide cards packed with each roll of film will give you sufficient guidance if you do not own one. Your lighting equipment will be furnished and perfectly balanced in degrees Kelvin for color filming by Mother Nature at *no charge!*

BEGINNERS' CLASS is always an easy way of including a large number of ski club members in a single sequence. Closeups should follow.

As to casting the picture, here is where you can make the group of new friends. Most towns and cities in the ski areas of the world have their own local groups of ski enthusiasts or ski clubs. For this sport of skiing is just about as infectious a hobby as you-know-what, and its adherents are always willing to slide down the slopes at the least possible excuse.

Thus, you will find a warm welcome at the local ski club—especially so if you promise to show the finished picture at a subsequent club meeting. In discussing the shooting schedule with the group, you will learn some of the terminology and slang used in this sport which will be of aid later in writing your subtitles. Also you may uncover the skiing specialties of various members and make tentative plans for using them in sequences. In addition, it is a good idea to plan for some shots showing the entire club group. These will work into your picture more readily than may first seem apparent.

ADVANCE LOCATION SCOUTING

Before the first day of actual shooting arrives, it is wise to visit the ski slopes and make some observations. This is the time to note the position of the sun at various hours of the day and to get a general idea of the most desirable camera angles. It is a good idea also to compute your exposures, at least roughly; thus you will know in advance approximately what lens stops to use for your normal 16 frames-per-second and your slow-motion 64 frames-per-second filming. Most of your color filming will be at lens stops in the *f*/8 to *f*/11 range, whereas a moderate speed black and white film, such as Hypan, will require *f*/16 to *f*/22—not counting in filter compensation.

At this same time, you can watch the skiers and note where they start and end their runs, where the ski tow is located and, for your comedy relief sequence, where the beginners practice their skills and spills. With this information on tap in advance, you will be better prepared to expend the shooting day profitably.

You'll find fun, friendship and fine filming along the ski slopes

PLANNING THE CONTINUITY

Ski clubs follow a similar pattern in their activities, so that this will aid you in planning the action sequences of your continuity. The club members arrive in their cars at the foot of the slope and congregate at the shack or lodge where the skis are kept. Here you will find members waxing their skis, trying out new straps, checking their ski poles, or just plain loafing on benches in the sunshine outside the lodge. All of this serves nicely to introduce your subject, but remember to cut in a few closeups for variety. For example, you might show the wax as it's rubbed along the ski, the hands of another skier as he buckles on his skis, and perhaps the shoulder patch of another member identifying the club.

From the lodge the action flows naturally along to the ski tow at the bottom of the slope. Here is an excellent opportunity for picturing a number of the club members without expending undue footage. With your wide angle lens shooting up toward the sky, film the skiers as they grasp the rope or ride the chairs of the ski tow. Each will slide by your camera in a relatively short time, so be sure that you are positioned at a sharp head-on angle, not broadside to the action. Then cut to a view up the slope showing the line of skiers strung out along the length of the hillside.

SPECIAL SKIING TECHNIQUES

In addition to the basic scenes showing the skiers as they make their runs, there are a number of special ski techniques which make picturesque sequences. Among these are the Christy, wherein the skier ends a run by turning sharply and exploding a plume of snow as he does so. The slalom and zig-zag skiing, especially down a flag-marked course, are other techniques which should be included.

Of course, the most spectacular of all is the ski jump. For unusual grace and poetry of motion when performed by experienced skiers the jump is hard to surpass. It should be filmed in slow motion for the most impressive effect on the screen. Remember to keep your camera angle low to accentuate the skier's flight through space and permit your audience to share the thrill.

In every ski club there is at least one clown who is always ready to take fake spills and perform all sorts of unorthodox antics before a camera. A sequence or two of his shenanigans will create some change of pace in your picture and provide a few laughs.

DRAMATIC CONTRAST seen above was effected with a filter—red or deep orange for black and white film, the polaroid for color stock.

EFFECTIVE CROSS LIGHTING

To achieve the utmost in your rendition of snow textures, at least some scenes should be shot with a strong cross lighting that will lend realism to the crystal surface. In the early morning or late afternoon, this type of lighting is readily available and you should make the most of it.

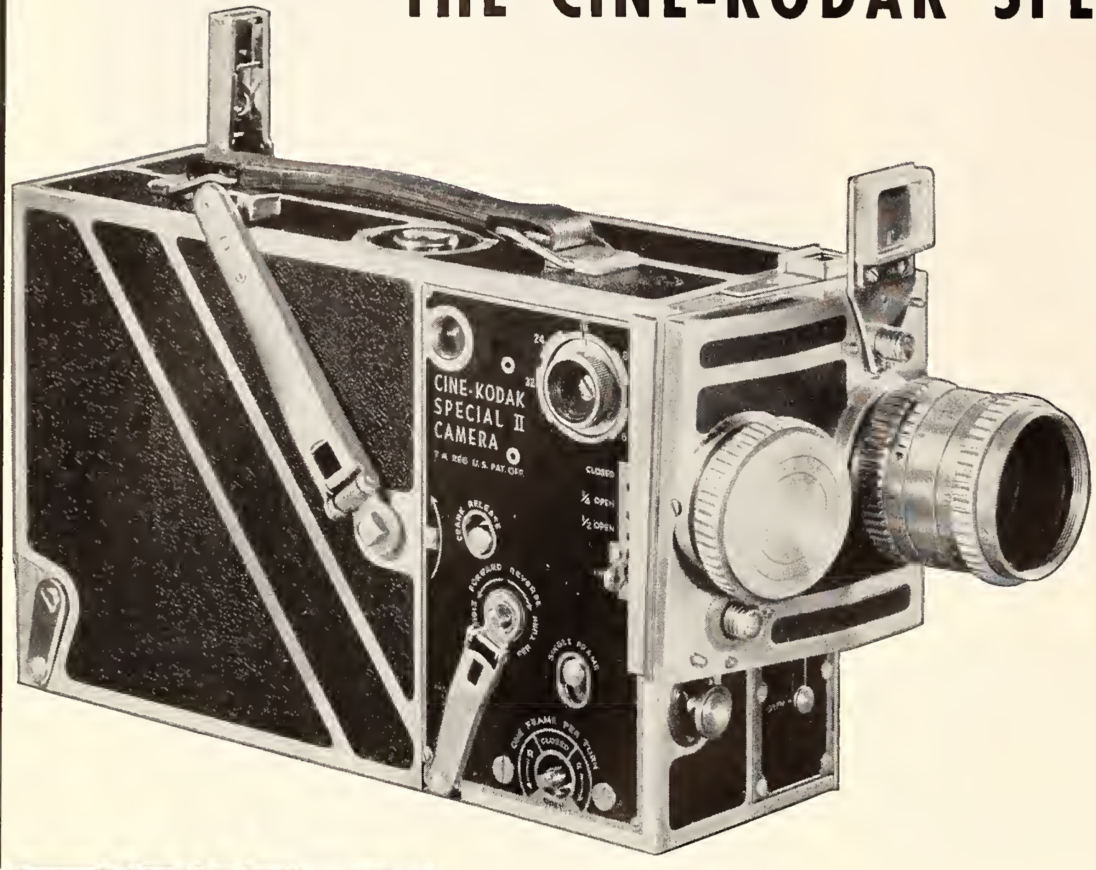
For some jump turns, or Christies, back lighting can be effective, even though the shadow detail in the skier's costume may not be fully recorded. Even here, it is wise to open your lens diaphragm ½ to 1 stop wider than your regular setting.

You may wonder how much color will contribute to a film primarily concerned with snow scenes. However, the masses of white snow against an intense blue winter sky are surprisingly dramatic—especially if cross lighted for the blue shadows. If you're shooting black and white, your red or heavy yellow filter will darken the sky and give a pleasing contrast. The brilliant reds, greens and browns of the skiers' suits add eye-catching splashes of more color. Because there is so much ac- [Continued on page 25]

A PRONE POSITION, both for the cameraman and the comely casualty, right, makes for good movies. Author's ski-pod is seen upper left.

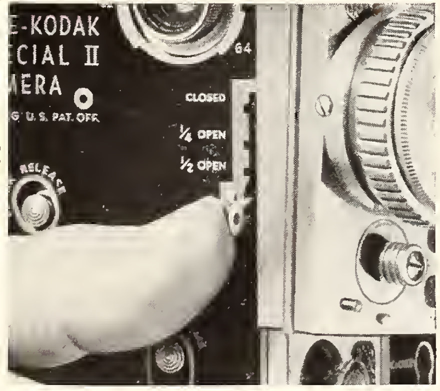
Does *Most* everything alone...

THE CINE-KODAK SPECIAL II CAMERA



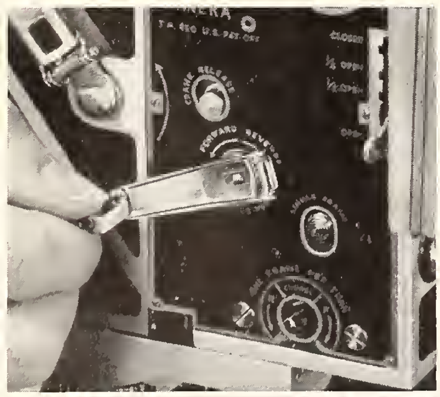
The basic camera, with a 100- or 200-foot interchangeable film chamber and an *f*/1.4 or *f*/1.9 Kodak Cine Ektar 25mm. Lens, is a precision mechanism with amazing versatility. Without a single accessory, the "Special II" does just about everything in movies . . . fades, dissolves, mask shots, double and multiple exposures, montages, animation. Yet, so ingenious is its design, so skillful its construction, this remarkable range is coupled with surprising operating ease. The angled turret takes any two-lens combination of superb Kodak Cine Lenses without optical or physical interference, whatever the lens speed or focal length. A simple twist of the turret switches lenses in less than a second. The "Special II's" reflex finder permits easy focusing and field framing *through* the lens. And the direct-view eye-level finder makes it easy to follow the fastest action. You can dial any one of five speeds (8 to 64 frames per second—or even shoot single frames), and the "Special's" powerful spring motor will expose 38 feet of film with one winding!

The controls illustrated below make possible this unparalleled camera versatility. Check their importance against your own movie-making aims—and if still greater scope is your objective, read across the page!



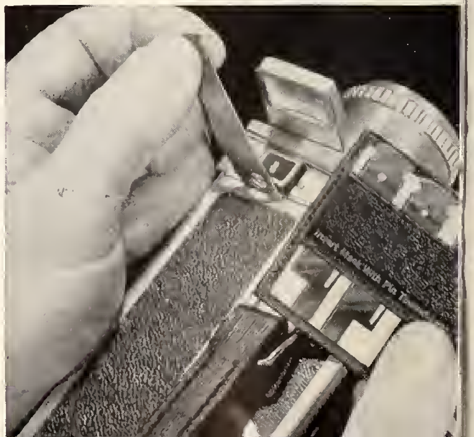
◀ **ADJUSTABLE-OPENING SHUTTER,** which can be set at Open, ½ Open, ¼ Open, or Closed—or moved throughout its full range while the camera is running—not only makes easy the taking of fades and dissolves, it also permits extraordinary exposure control. Set at its "¼" position, for example, you can obtain 140th-of-a-second exposures even while shooting at 16 frames per second!

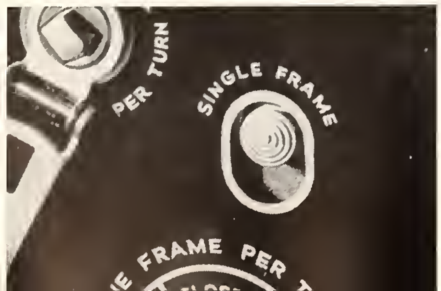
FOOTAGE METERS AND FRAME COUNTER keep accurate tab on film progress, forward or backward, right down to the individual frame! The Film Chamber meter (A) tells how much unexposed film is left on a roll. Footage meter (B) and frame counter (C) not only show film consumption, but, because they also function when film is being rewound, give you precise control over multiple exposures and dissolves. ▶



◀ **ONE- AND EIGHT-FRAME SHAFTS** are operated by an interchangeable crank for forward or reverse film movement. The one-frame crank is essential for exact back winding when making double or multiple exposures. With the eight-frame crankshaft, which also operates forward or reverse for special effects, you can finish filming very long scenes even beyond the capacity of the "Special II's" long-running spring motor.

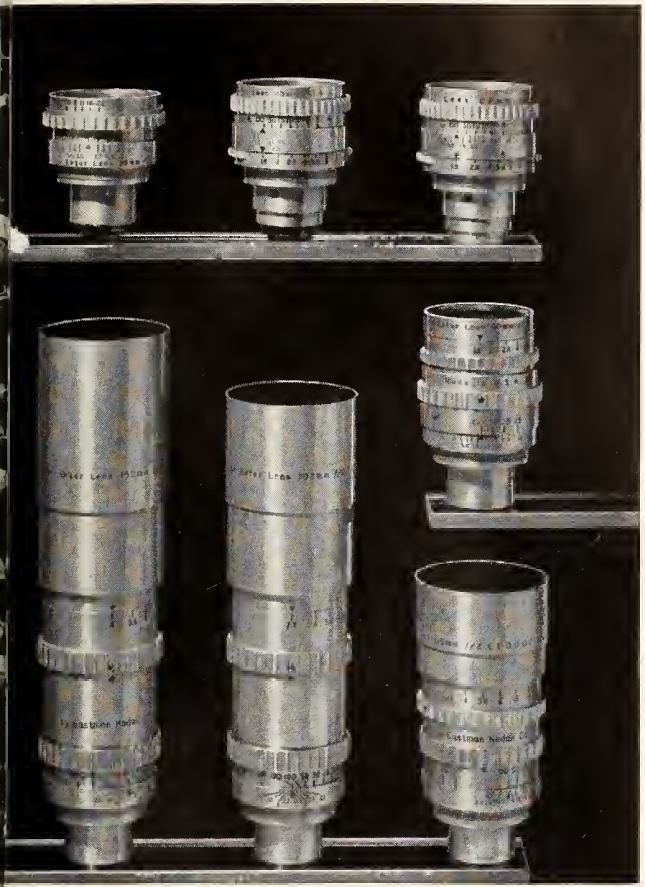
MASKS are easily inserted into a slot in between lens and film. The set of masks supplied with the camera makes it easy to obtain oval and circular subject framing, while other masks, used in conjunction with the "Special II's" ability to wind back film, enable you to get such effects as multiple exposures and montages. ▶





◀ **SINGLE-FRAME RELEASE** is geared to the motor drive and gives uniform exposure to each individual film frame. It's an exact avenue to properly timed animation and unique title effects, makes it easy to speed up unusually slow motion.

oes it *all* with accessories

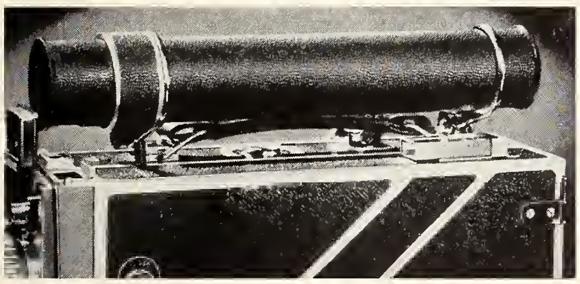


No matter what the horizon of your movie-making ambitions . . . whether it's to excel in the production of amateur movies, new ventures in scientific or medical photography, or commercial work . . . the Cine-Kodak Special II Camera will match you stride for stride. While the basic camera, as described on the opposite page, may well serve all of your needs at the outset, a complete range of accessories lends this camera still greater versatility for adaptation to a host of specialized uses. For the full story, see your Kodak dealer—or write Rochester for a copy of "16mm. Motion-Picture Making with the Cine-Kodak Special II Camera."

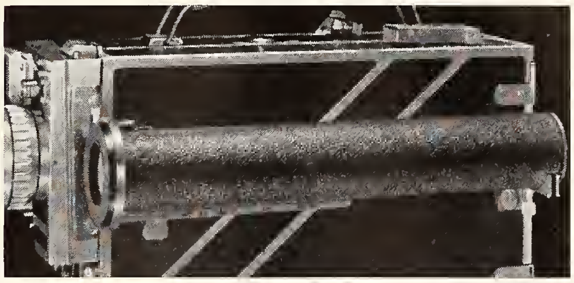
A COMPLETE LINE OF LENSES, including seven Kodak Cine Ektars—the finest lenses ever produced for 16mm. motion-picture cameras—is available for the "Special II." These lenses are so carefully designed that performance is outstanding at even the widest apertures, providing exceptional speed with no loss of quality. Every internal detail contributes its share to the reduction of flare . . . to the transmission of the maximum of image-forming light. Lens rims are blackened, glass-air surfaces are Lumenized, mounts are corrugated. And their external features keep pace . . . for easy convenience and accuracy in adjustments. Aperture scales are widely and evenly spaced. Integral depth-of-field scales show the range of good focus at all openings. Evenly graduated distance scales permit remarkably accurate focusing.

The Ektar Lenses, shown here (plus the fine-quality Ektanon Lenses also available), give the user of the Cine-Kodak Special II Camera a splendid opportunity for a selection well suited to his particular filming requirements. Included are: (Top row from left) 15mm. *f*/2.5 wide-angle lens; 25mm. *f*/1.4 standard lens; 25mm. *f*/1.9 standard lens. (Center right) 40mm. *f*/1.6 lens. (Lower row from left) 152mm. *f*/4.0 lens; the 102mm. *f*/2.7 lens; and the 63mm. *f*/2.0 lens.

KODAK COMBINATION LENS ATTACHMENTS ▶ make it simple to use filters or Pola-Screen with the "Special II's" standard or accessory lenses.

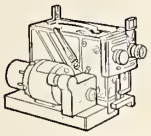


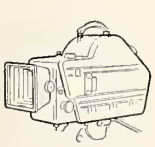
REFLEX FINDER IMAGE MAGNIFIER does exactly that—making it possible for you to check, from the back of the camera, and viewed right side up, the through-the-lens framing and focus of every subject. (Fitting of this accessory to the "Special II" must be done at the factory.)

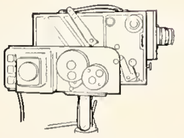


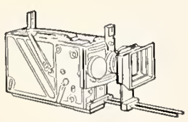
OPTICAL FINDER has a graduated magnifying lens which can be adjusted to give you, from the back-of-the-camera, the field coverage of any Kodak Cine Lens in shooting position on the "Special II." It also corrects for parallax down to two feet! (This accessory, too, must be fitted to the camera at the factory.)

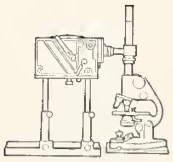
CINE-KODAK LENS SPACER RINGS permit you to film minute subjects in extreme close-ups. They make possible coverage of fields as small as ½ inch wide and can be used with both standard and accessory lenses.











OTHER ACCESSORIES FOR THE SPECIAL II CAMERA Besides the Kodak-made accessories shown on the upper half of this page, other accessaries for special motion-picture techniques and problems are likewise available. We will supply names and addresses of their manufacturers on request.

Electric Motor Drives (left, above) make possible continuous film exposure without periodic rewinding of the spring motor. **Blimps** to silence the camera when making synchronous sound recordings. **Time-Lapse Outfits** allow single-frame exposures at intervals varying from seconds to many minutes, valuable for growth studies and scientific and technical research. **Matte Boxes** provide a mask-and-filter holder in front of the camera lens, making possible a variety of further special effects. **Cine Photomicrographic Equipment** assures the exact filming of microscopic studies by permitting eyepiece observation of focus and subject while camera is running.

EASTMAN KODAK COMPANY, Rochester 4, N. Y.

Kodak
TRADE-MARK

SYNCHRONIZING SOUND ON TAPE

Photographs for MOVIE MAKERS by HERMAN E. DOW, ACL

Single-second accuracy is easy with this adaptation of the Levett sound system to tape units. The capstan does the trick

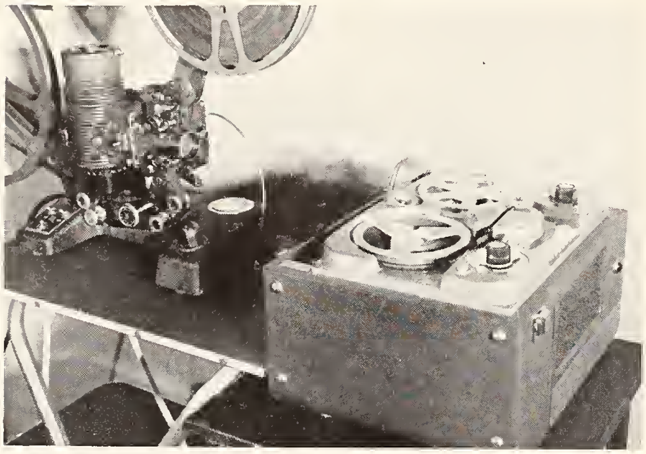
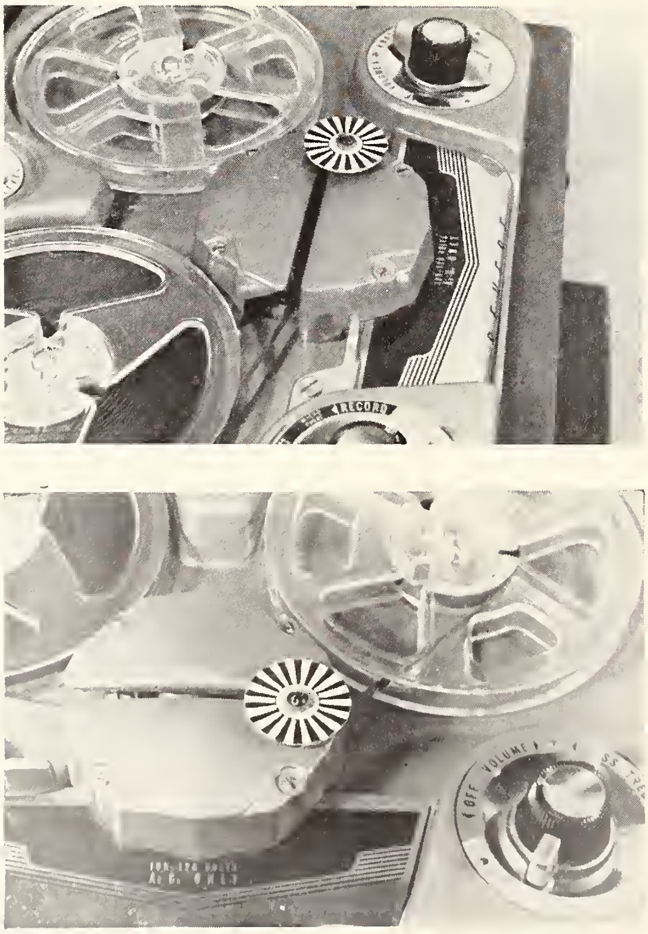


FIG. 1: General setup for using this synchro-sound system places recorder in front of and just below path of projector light beam, the flicker from which is used to scan stroboscopic disc. The projector must be one with variable speed.



FIGS. 2-3: Closeup views, from the side and front, show positioning of strobe disc on tape capstan of Revere recorder.

IN APRIL, 1949, under the heading *Synchronizing Sound On Wire,* we presented in these pages an outline of what apparently was then a new system for matching movies and magnetic wire. Warren A. Levett, ACL, was the author of this discussion; and his methods have come since then to be referred to as the "Levett synchro-sound system." Briefly for now (there will be more detail later), here's how it worked:

THE LEVETT WIRE SYSTEM

Central in the Levett system was a suitable stroboscopic disc, which was mounted on the takeup spool of the magnetic recorder and, in operation, was scanned under the intermittent light of the projector's beam. Essential to the success of this setup was the fact that the takeup spool on the wire recorder revolved at a fixed speed, while the speed of the projector—and therefore the periodicity of its light flicker—could be varied as needed. The system was simple. It offered accurate synchrony within a one-second tolerance. And it was widely adopted.

But *only* by those movie makers using magnetic *wire* recorders. For on the face of it, the Levett system seemed unavailable to those using magnetic tape units, since the revolutions-per-minute of *their* takeup spools varied with the volume of tape on the spools. If, therefore, the Levett method was to be adapted for scanning tape tracks, some other unit of the recorder would have to be employed as the strobe disc mount. And, of course, this unit *must* revolve at a fixed speed.

ADAPTATION TO TAPE

Movie Makers, in response to repeated inquiries by our readers, has been on the lookout for just such an adaptation of the Levett system. We are now pleased to present it herewith—based on the data and the excellent illustrations of Herman E. Dow, ACL. Neither we nor Mr. Dow make any claim that his methods are the *first* of their kind in the magnetic tape field. Because of their essential simplicity, it seems likely that others have made similar adaptations. But this we *can* say: Mr. Dow has been the first to share his system with other amateurs. And now the system . . .

As will be seen in his pictures, the tape recorder used by Mr. Dow is a Revere. However, his adaptation of the Levett system to this unit can be used with equal success on other makes—with, of course, slight variations necessitated by design. For, the adaptation depends solely on the strobe disc mount. And the mount chosen is the capstan which, at a *fixed* speed, advances the tape through the sound-scanning unit.

ESSENTIALS OF THE SYSTEM

Now, for the benefit of those who weren't around (or perhaps even interested) at the time of the original Levett lesson, let us double back for a moment and see how his system works.

Essentially it is based on the well known practice of scanning a suitable repetitive pattern (the strobe disc) under an intermittent light source. Generally—as in the use of strobe patterns to time the speed of a projector or turntable—the periodicity of the light pulsations (120 per second, for example, from a 60 cycle current) remains the *fixed* quantity; the revolutions of the strobe disc are then varied to bring it into step with this factor.

But in the Levett system these values are exactly reversed—and of necessity. The known revolutions of some part of the recorder—upon which the strobe disc is mounted—become the *fixed* quantity. And, under adjustment as needed, the speed and therefore the light flicker of the projector becomes the variable under which the disc is scanned to a standstill. The projector flicker, of course, is created by the number of times per frame of film the shutter interrupts the light beam.

Putting these facts to work is far easier than outlining them. The essential setup calls for a suitable strobe disc on the recorder, across which there will fall enough light from the projector to scan it. This setup is seen clearly in Fig. 1 of the Dow illustrations. Specifically, Mr. Dow determined on the use of an 18 segment disc (black and white each) to monitor an 18 frames-per-second projection speed.

THE STROBE-DISC FORMULA

But how were these determinations arrived at? Well, quite simply enough: by working from known factors in a formula to find the unknown. Again, that formula was first stated in the Levett discussion of wire synchrony. But it will apply with equal ease and accuracy to all makes of tape units. The formula follows:

R x N equals F x S

where R is the number of revolutions per second of the disc; N is the number of segments; F is the number of frames per second of projection speed, and S is the number of shutter interruptions in passing a frame of film.

The one totally unknown factor here will be N, the number of segments in a suitable disc, which is what we want to determine. Among the known or determinable factors are the following: S, which on all modern projectors is generally 3 shutter interruptions per frame of film; F, which we may set in a preliminary test at 16 fps; and the value R—the number of revolutions per second of the disc.

This figure—which will, of course, vary from make to make of recorder—is arrived at by dividing the number of revolutions per *minute* of the capstan by 60. With the Revere the capstan speed on the model tested was 180 rpm—making R equal 3 revolutions per second.

Inserting these values into our formula, we arrive at the following:

3 x N equals 16 x 3
3N equals 48
N equals 16

This result would indicate a strobe disc design of 16 segments to monitor a 16 fps projection speed. There is also to be noted an obvious but only *coincidental* equality of segment pattern and projection speed created by the revolutions per minute of the Revere recorder capstan. Noting this equality, and probably wishing to avoid screen flicker, Mr. Dow apparently raised his strobe pattern to 18 to monitor an 18 fps projector speed.

MAKING FORMULA FIT

Again coincidentally, the working out of the formula based on a Revere recorder is a neat and singularly easy operation. Amateurs using other makes of tape recorders should not be discouraged if at first their answers do not come out as easily. They should remember that there will be available two fixed and unchangeable values: S, which is likely to be 3 but can in any case be determined by observation of the projector shutter, and R which can be determined by querying the recorder manufacturer concerning the capstan revolutions per minute.

They should remember also that the value N (number of segments) *must* be a *whole* number, but that the value F (fps of projection speed) need not be. Thus, if a trial run of, say, 18 frames per second in the formula indicates a fractional number of segments in the disc pattern, the nearest whole number may then be selected as the value N. Now inserting *it* in the formula, you may arrive at a projection speed of, say, 17.6 fps—which will serve quite satisfactorily.

THE PRACTICAL APPLICATION

So much, then, for the basic operation of the Levett synchro-sound system. In adapt- [Continued on page 28]

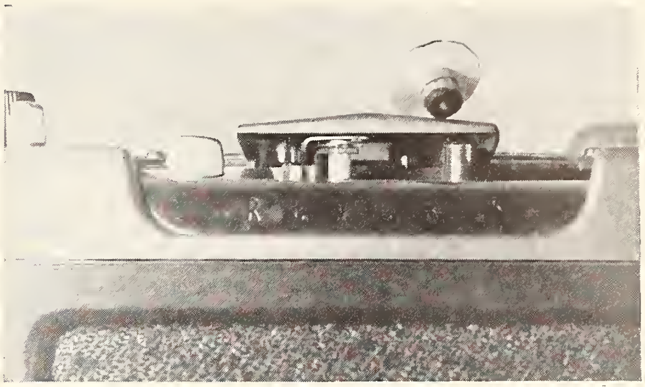


FIG. 4: Front tape guard has now been removed and the disc on its wooden mount is ready for positioning on capstan top.

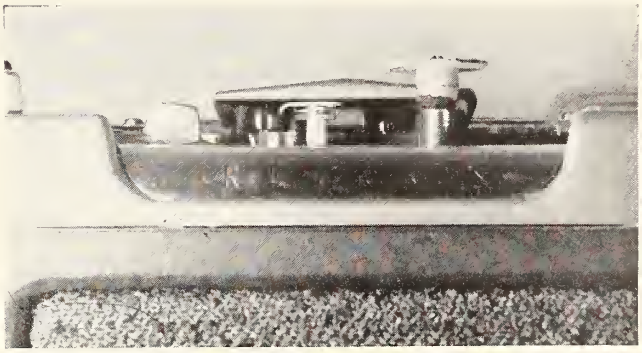


FIG. 5: With tape guard still removed, disc and mount are seen affixed by suitable cement to the exposed tape capstan.

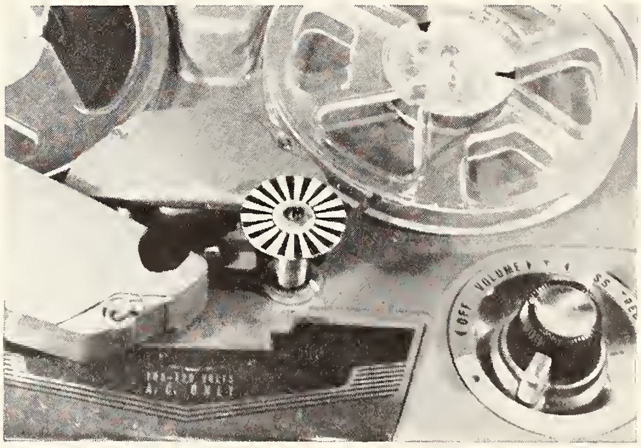


FIG. 6: To provide clearance for strobe disc mount, a notch is cut in tape guard, which is now ready for reinstallation.

JUDGING CLUB CONTESTS

An exact film rating form is needed to judge club contests, says this member from the Midwest. Does his form fill your bill?

STANLEY YASBEC, ACL, *Blue Island (Ill.) Slide and Movie Club*

IN THE growing excitement of amateur movie making, one phase—that of film judging—has been least rapid in attaining its proper stature in the scene of things.

This, I believe, was demonstrated early in 1951 at a meeting of delegates in Chicago of the Associated Amateur Cinema Clubs, a Midwestern association of movie clubs: the meeting had been called for the purpose of preparing a new rating form for club and interclub use. For, judging of films with the aid of the ACL club contest form (Cinematography, Continuity, Interest) within the clubs was no longer regarded as adequate.

This position was not taken simply as a revolt against the ACL, which had and still has the prestige it deserves. Nor is the form itself condemned, since it is acknowledged that in the hands of the ACL staff (or other equally trained personnel) it does an equitable job.

What had occurred was that the various clubs had found the ACL form too broad a tool, which in the hands of relatively inexperienced people did not work out very well. The members wanted to know what, exactly, was being rated. They wanted to have their films broken down into recognizable elements for future reference.

In an effort to answer the members, and at the same time to help those who were to do the judging, various forms—some detailed, some both long and complicated—were introduced within the different clubs. The upshot of the AACC proceedings was to adopt for one year a temporary composite form made up of the ACL form and a step-by-step breakdown, with the proviso that the question would be reopened the next year.

Well, this is the first of that "next year." We haven't met here in Chicago yet for this club contest discussion. So before we do I have suggested to MOVIE MAKERS editors that they open their pages as an informal forum on this important and controversial matter to *all* clubs, *everywhere.* To start the ball rolling, the following are one man's ideas on the issue. They are submitted sincerely, but also in the hope that they will start an argument. How about it, fellows? Let MOVIE MAKERS hear from you! What's *your* judging system?

In drawing up the proposals which follow, I have tried first to estimate the minimum general characteristics of a satisfactory film judging system. I submit, then, that any such system must be:

Universal in scope.
Short in basic form.
Definite and understandable.
Proof against personal prejudice.

There is not much question as to the desirability of a method that is universal in scope. At club levels contests are not limited to certain types of films. For general ease within the club, therefore, a good method will be one which is capable of application to widely different film types, such as travelogs, scenarios and the documentary.

To be effective, the judging system must not be cumbersome. Often clubs have their contests with the entire membership present. In such instances the judges are pressed, since for the program's sake many films are projected in rapid succession. With long involved forms, the outcome is obvious.

To make sure that the results are consistent, the matter of terminology is extremely important. Grading points should be as clear and as explicit as possible, so as to avoid any misunderstandings on the part of the inexperienced judge.

Finally, a good system will have its form so arranged as to nullify the effect of an individual's unconscious prejudices. Again we are thinking at the club level, since it is here that an inexperienced judge may unwittingly perform an injustice because of his inability to evaluate on his own the merits of an unusual film. The argument that such inconsistencies level out is not, unfortunately, true, since a key block may keep a film from ever leaving its own club precincts.

The proposed film analysis form, which it is felt may permit amateurs to act as competent judges of their fellow amateurs' efforts, follows:

FILM ANALYSIS REPORT

Film Title:__________________ **Made by:**__________________

	Possible	Score
I: MECHANICS		
a) Focus	5	
b) Exposure	5	
c) Stability (use of tripod)	5	
d) Alignment (horizontal & vertical)	5	
e) Coverage (comprehensive & detail)	5	
	25	
II: PURPOSE		
a) Theme	15	
b) Continuity	15	
	30	
III: INTERPRETATION		
a) Direction		
1. Composition	5	
2. Mood	5	
3. Tempo	5	
b) Editing	5	
c) Effects, transitions	10	
d) Titling & title wording	15	
	45	

COMMENTS:

Date:______________ **Analyzed by:**__________________

A sheet of definitions, of course, should be supplied each judge along with this Film Analysis Report form. Also, to save time during the judging process, the judges should be urged to study these definitions before the contest screening and, if necessary, to clarify them by individual questions. Suggested definitions follow:

I: MECHANICS—This phase, of course, is basic. Correct exposure, focus, a steady camera, and normal vertical and horizontal lines go almost without saying. (Deviations from the norm, when they occur for an obvious purpose, are considered as elements of interpretation and should be graded as correct for mechanics.)

II: PURPOSE—Here the intent of the film is in question. Has the maker succeeded

[Continued on page 29]

Should "difficulties" decide?

The League's Ten Best judges analyze an important aspect of contest judging

JAMES W. MOORE, ACL

IN December, in the *Closeups* column, we stated that our Ten Best judges feel it fair to evaluate only what you, the competing movie makers, set before them. In support of this statement, we cited several pictures which, either through inadequate print quality or unsuitable sound accompaniment, had missed placing in the honors.

At that time this attitude on our part seemed so obvious and so understandable that we did not think to explain it further. The job of film judges, it seemed to us, was to judge films. And print quality, clearly, was part and parcel of the filming process; while sound—if an amateur elected to employ it—became equally integrated with the production as a whole. In both cases it seemed obvious that we must judge these qualities as they were set before us—not as they ideally *might* have been.

AN IMPORTANT ASPECT

There have been no arguments on this stand, and we do not reasonably expect any. However, since our Ten Best selections were announced, discussion of them has brought to light an additional aspect of this "judging what's set before us" matter. And, to us, it seems an infinitely important aspect as well. It came to light in this way. . . .

Looking over the Ten Best list, an able filming friend of ACL said: "What! You gave a Ten Best rating to B's film, and only an Honorable Mention to A's!" Clearly, that's what the listing said we had done; and we still thought we were correct in doing so. "That's right," we replied. "B's film was a better and a more finished production than A's." Our friend shook his head, as if this did not wholly answer his objection. "But," he insisted, "A's picture was infinitely more difficult to make. Even if he failed partially to achieve it, *I think you should take these filming difficulties into account.*"

STATING THE PROBLEM

The italics are ours, for they serve well in pointing up this imporant problem in the ethics of film evaluation. It is, clearly, another aspect of the "judging what's set before us" standard. For the problem is simply this: *How much—if indeed at all—should a film judge modify his evaluation of a given movie because of the difficulties he may know were involved in its production?* That, we believe, states the problem accurately. But it is of necessity a relatively wordy statement. So let's consider a hypothetical example to make sure we are all thinking about the same thing.

AN EXAMPLE FOR CLARITY

Suppose, for example, that Filmer A sets out to record the mystery and majesty, the trials and final triumph of scaling a dangerous Alaskan glacier. In the process he finds both his physical and his filming way beset with difficulties and danger. The icy slopes make using his tripod a heavy hazard. His companions, threatened by an oncoming storm, hurry him through each hard-won scene. His camera (he discovers later) gets balky from the extreme cold. And finally, as they scale the summit in triumph, a blinding snow storm closes in. Both the progressive continuity and the dramatic climax of his film have proved impossible of achievement.

Filmer B, on the other hand, has been less adventurous in his holiday horizons, less ambitious in his production plans. He has driven, let us say, to Provincetown, on Cape Cod, or Carmel-By-The-Sea in California. The place is picturesque, colorful, blessed with sunlight and full of lively human interest. In an easy two weeks of vacation he records these qualities on film.

Production A and Production B ultimately clash in competition before our Ten Best judges. We are likely to know by then at least something of the circumstances of their making—how the one was a heroic effort at a great epic, the other an unassuming but imaginative study of a seaside holiday.

MOVIE OR MOTIVES?

It is almost with reluctance therefore that we turn on the projector. For we see that Production A has fallen short of its great goal. There are gaps in the continuity, rough edges where transitions have been forced, and a final, distressing lack of dramatic climax. Judged solely as a movie, it simply doesn't make the Ten Best grade. Production B, on the other hand, is a lively, perceptive and wholly satisfying study of an attractive place. Judging *it* solely as a movie, one finds it hard (if not impossible) to fault it.

But *should* we judge each film solely as a movie? There, in a single sentence, is our problem. What would you do? Would you weight your decision with the production difficulties involved? Or would you put on the scales only those values which each picture presents? These are not rhetorical questions only. We'd sincerely like to know. In the meantime, here's how our thinking goes at ACL. . . .

AIM vs. ACCOMPLISHMENT

In the first place, it seems to us that there are two distinct values involved in the discussion. One is Aim and the other is Accomplishment—and we have an attitude about each. Aim we regard as the ultimate goal set by an amateur as he undertakes the production of a picture. We recognize, of course, that aim varies in importance and in stature from picture to picture—and especially from producer to producer. One amateur may inevitably aim high, while another with equal sincerity may aim more modestly. And, just as inevitably, we believe that the higher goal will have more standing than the lesser with any film judge. It has this standing always with us at ACL.

However, aim in its ultimate evaluation is inextricably bound up with accomplishment. For accomplishment we regard as the measure of success with which each movie maker achieves his goal. And this measure of success is primarily what any film judge will see on a contest screen. If the producer's accomplishment is complete and his aim high, a truly great picture is likely to result. But if his aim was too high—perhaps only

[Continued on page 29]

Closeups—What filmers are doing

Now here, for those who are interested, are the facts and figures of the Ten Best competition of 1951.

The staff of the League examined in that contest a total of 50,352 feet of film. This, in projection terms, figures out to 31 hours and 14 minutes of unbroken screen time, with no allowances for threading and rewinding films, setting up and rehearsing musical scores. How it took us seven weeks to screen only 31 hours of film is a fact which only those who have had to do it can understand.

Almost exactly equaling 1950 in total footage, the 1951 contest marked a 6½ percent increase in total number of entries. (Could this mean amateur films are getting *shorter?* Sometimes it didn't seem that way!) In terms of 8mm. vs. 16mm., color vs. black and white, the 1951 entries break down as shown herewith.

	1950	*1951*
ALL FILMS SUBMITTED		
8mm.	35.5%	25.9%
16mm.	64.5%	74.1%
Color	92.1%	90.1%
B & W	7.9%	9.9%
ALL FILMS HONORED		
8mm.	11.6%	23.0%
16mm.	88.4%	77.0%
Color	92.3%	96.1%
B & W	7.7%	3.9%
TEN BEST		
8mm.	10.0%	10.0%
16mm.	90.0%	90.0%
Color	100.0%	100.0%
B & W	00.0%	00.0%
HONORABLE MENTION		
8mm.	12.5%	31.2%
16mm.	87.5%	68.8%
Color	87.5%	93.7%
B & W	12.5%	6.3%

Perhaps the outstanding fact which will be noted in these figures for 1951 is the better balance between 8mm. films entered and 8mm. films honored. In 1950, for example, 8mm. films comprised 35.5 percent of the total entered, but only 11.6 percent of them won through to honors. In 1951, although 8mm. entries dropped to 25.9 percent of the total, their quality was such that 8mm. films captured 23 percent of the places.

Not shown in the figures above are the following facts . . . Among the total of 26 films honored, 14 of them were produced by amateurs who had never before placed in the Ten Best contest . . . Among the total of 26 films honored, 18 (or 69.2%) of them were accompanied with sound of some kind, to be reproduced in some manner. Eight winners, therefore, won through wholly without sound. Of the 18 films which did use sound, 7 (or 38.8%) presented it on disc, 4 on magnetic tape, 3 on magnetic wire (or a combined 38.8%) and 4 (or 22.2%) via the sound on film track.

Comparative figures on sound usage for 1950 are, in the same order: total use—80.7 percent; disc—57.1 percent; magnetic—38.0 percent; sound on film —4.7 percent.

It would be difficult, we believe, to deduce from these figures any positive trend or trends on sound usage among able amateurs. Perhaps worth commenting on, however, is the definite drop of those using sound of *any* kind: the declining popularity of the disc-and-turntable system, and the firmly held level of those operating with the established magnetic media of wire and tape. The optical sound on film percentage of 22.2 impresses us as unexplainably high in view of its cost level. It should be interesting, certainly, to see in 1952 what effect the advancing magnetic sound on film method has on all of these figures.

* * *

But enough of statistics. It is far more exciting, it seems to us, to contemplate the almost incredible record of the man who stands at the top of the 1951 Ten Best. We refer, of course, to Glen H. Turner, ACL, of Springville (pop. 4,000), Utah.

First the unadorned facts: Glen Turner began making amateur movies about five years ago with a Bell & Howell Sportster 8. In 1949, with a little over two years experience behind him, he entered the Ten Best contest (his first competition on *any* level) and won the Maxim Award with *One Summer Day*. In 1950, working now with a 16mm. Filmo 70-DE given him by the Bell & Howell Company, he won a Ten Best award with *The Barrier*. In 1951—well, if you don't know what Turner did in 1951, you simply aren't reading the right magazine.

This adds up to the following records, held solely by Mr. T: (1) winning three Ten Best awards in three consecutive years (since the Maxim Award winner must first place among the Ten Best); (2) winning the Maxim Award with both 8 and 16mm. films; (3) winning the Maxim Award in two out of three years of competition.

(For those readers who have only recently been "reading the right magazine," Ralph E. Gray, FACL, is the only other amateur ever to win the Maxim Award twice, since its establishment in 1937. Mr. Gray's placements were in 1938, with *Mexican Fiestas*, and in 1946, with *Typical Times in the Tropics*.)

On the more personal side, there isn't much more we can tell you about Turner than we reported three years ago. He is now thirty four years of age, married for fourteen of them and the father of two boys and two girls. A native Utahan, he has been an assistant professor of art at Brigham Young University, in Provo, since 1947. Make-it-yourself hobbies such as wood carving, model building and lost-wax bronze casting are in his background, as well as a bit of private-plane flying.

There doesn't seem to be anything here to account for his ability to design ballet—which, of course, he did in *In Fancy Free*. But then, there isn't too much either to account for those three records above. The one sure thing: it's going to take *some* shooting to top them.

Ever wonder how articles get into Movie Makers? Well, there is an illuminating, three-part example right in this issue. Here's how . . .

Not quite a year ago the Chicago Cinema Club ran a Gargantuan Gadget Night program in which, apparently, they invited the participation of gadgeteers from all the neighboring movie clubs. In due course (meaning about two months later), we read the news report of this program carried in the *Clubs* department of this very magazine. It listed gadgets by the score and impressed us at once as a veritable mine of editorial material—*if* we could get in touch with the gadgeteers.

There were no addresses given. But by a variety of devious methods we tracked down the majority of these exhibitors. The result? *Making That Splice*, by A. C. Kadow, of Elgin, Ill.; *How One Amateur Edits*, by Leon F. Urbain, ACL, of Chicago, and *Judging Club Contests*, by Stanley Yasbec, ACL, of Palos Heights, Ill., all in this issue.

The ridiculous part of it all is that each of these authors could have appeared in our pages six months earlier —if they'd *offered* their stuff . . . Gadgeteers, let that be a lesson to you!

And now, before the glow of Christmas fades too far into a year that is gone, all of us here at ACL send the warmest thanks to all of you everywhere for your holiday greetings. They were, wonderfully, far, far too numerous to answer individually.

NEW ACL MEMBERS

A warm welcome is extended to all of the new ACL members listed below. They have been elected to and joined the League since our last publication. The League will be glad to forward letters between members which are sent to us *with a covering note* requesting such service.

Dr. H. J. P. McMeekin, *Broken Hill, Australia*
Dr. Philip Meltzer, *Trenton, N. J.*
Robert C. Vlack, *Montrose, Calif.*
William Wald, *Brookline, Mass.*
Edward B. Wyzlanski, *East Pittsburgh, Pa.*
Frank Chumaceiro, *Curacao, Netherlands West Indies*
Everett O. Cox, *Los Angeles, Calif.*
Harold William Denby, *Melbourne, Australia*
H. Liebman, *Cooma, Australia*
Mrs. Alice Higgins, *Denver, Colo.*
David K. Morton, *Honolulu, Hawaii*
Ernest Pennington, *Providence, R. I.*
Charlotte Bjornsson, *Boston, Mass.*

W. C. Klahn, jr., *North Tonawanda, N. Y.*
John A. Clarke, *Jersey City, N. J.*
Eugene C. Doehne, *San Antonio, Texas*
D. L. Ewing, *Oakland, Calif.*
Howard Fox, *New Rochelle, N. Y.*
Dom Grazio, *Quincy, Mass.*
Harry Maki, *Quincy, Mass.*
Walter S. Moffitt, *Edgewood, R. I.*
Andrew J. Pagano, *Alameda, Calif.*
Gale Richardson, *Oakland, Calif.*
Karl Scheblein, *Pittsburgh, Pa.*
16 & 8 Movie Club, *Braintree, Mass.*
John F. Sullivan, *West Roxbury, Mass.*
Morris Welt, *Corona, N. Y.*

M. Blasi, *Oak Park, Ill.*
Lucy Cullinan, *Chicago, Ill.*
W. I. Estes, *Memphis, Tenn.*
Charles R. English, *St. Louis, Mo.*
G. M. Europa, *New York City*
Gerald Fellman, *Van Nuys, Calif.*
Lois M. Ginter, *Chicago, Ill.*
Jack Goodrich, *Kansas City, Mo.*
Willard R. Golsan, M.D., *Macon, Ga.*
Erma Jean Kelleher, *Newton, Kans.*
Rabbi Irving A. Mandel, *West Newton, Mass.*
Joseph J. Marchetta, *New York City*
Anne Marie Mele, *Chicago, Ill.*
Richard W. Morton, *West Hartford, Conn.*
Eleanor Quigley, *Chicago, Ill.*

Southwest Movie Makers Guild, *Houston, Texas*
Violet Waytula, *Chicago, Ill.*
Jose Maria Assumpcao, *Sao Paulo, Brazil*
Dick Boer, *Bloemendaal, Netherlands*
Abe Ferber, *Brooklyn, N. Y.*
LCDR. Richard S. Garvey, *New London, Conn.*
H.J.M.E. Geerling, *Nunspeet, Netherlands*
Pete Y. Sazaki, *Sacramento, Calif.*
John Berchielli, *New York City*
Hamilton Amateur Movie Makers, *Hamilton, Canada*
Harvey A. Klingeman, *Winnetka, Ill.*
Robert M. Stadler, *Larchmont, N. Y.*
William Beska, *Hatboro, Pa.*
Maynard Goldberg, *Elmwood Park, Ill.*
Major Robert O. Gruetzemacher, *Plattsmouth, Neb.*
Mrs. George A. Mefford, *Adams City, Colo.*
Jack Varjabedian, *New York City*
Charles B. Whitehead, *Brooklyn, N. Y.*
George J. Garofalo, *Bridgepart, Conn.*
John H. Geist, *Woodstock, Va.*
M. W. Gunn, *Manly, Australia*
T. M. Hall, *Bartlesville, Okla.*
Earl Lowe, *Birmingham, Mich.*
Salvador Mitidiero, *Sao Paulo, Brazil*
Willard Olsson, *Ellettsville, Ind.*
L. R. Westby, *Berwyn, Ill.*
G. Donald Albers, *Grand Rapids, Mich.*
W. H. Becker, *Houston, Texas*
Kamal Bendeck, *Yoro, Honduras*
O. J. Bright III, *Glenview, Ill.*
E. L. Clark, *Kingsville, Texas*
Donald Edmundson, *Portland, Ore.*

Burlington Camera Club, *Burlington, Iowa*
Jules Hauser, *New York City*
J. L. Head, *Fort Worth, Texas*
T. W. Jennings, *Washington, D. C.*
Col. J. M. Kinbrough, *Carlisle Barracks, Pa.*
Dr. Thomas J. Muir, *Trail, Canada*
Paul H. Paulsen, *Salt Lake City, Utah*
Lt. Col. Marshall Purvis, *Jackson, Wyo.*
Rosalie Redlin, *Detroit, Mich.*
Edmund Shively, *Mifflinburg, Pa.*
A. G. Swanson, *South Bend, Ind.*
Joseph Tomas-Cervera, *New York City*
Fred Wheeler, *Somers, Mont.*
Daniel M. Berley, *Forest Hills, N. Y.*

Nicholas Schilling, *Johannesburg, South Africa*
Lorraine Rollofson, *Carbury, N. D.*
Camera Guild, Inc., *Toronta, Canada*
J. Wallace Fassmann, *Fort Worth, Texas*
William C. Herman, *Evansville, Ind.*
H. C. Holman, *Stockton, Calif.*
Richardson McKinney, *New Canaan, Conn.*
Howard Berman, *New York City*
Orson S. Finch, *Binghamton, N. Y.*
Lloyd Gorsuch, *Hermosa, S. D.*
Frank Geiser, *Milwaukee, Wisc.*
W. J. Hartzheim, *Menasha, Wisc.*

Richard L. Jennings, *South San Francisco, Calif.*
Irving Kalikow, *Swampscott, Mass.*
Roland W. Kleinhans, *Utica, Ill.*
Joseph P. Proven, *New York City*
Constantine D. Alio, *Ardmore, Pa.*
Cornelius Vanden Broek, *Grand Rapids, Mich.*
Dr. Manuel DeDiego, *Binghamton, N. Y.*
Oscar F. Ellisen, *Minneapolis, Minn.*
G. N. Holmberg, *Elgin, Ill.*
Herbert S. Kanter, *New York City*
K. H. McElveny, *Richland, Wash.*
Carlos W. Morris, *Medford, Ore.*
Herbert Pincus, *Philadelphia, Pa.*
Edward B. Schnell, *Madison, Wisc.*
W. E. Sutter, jr., *Chicago, Ill.*
Paul Zerrahn, *Old Lyme, Conn.*

Roy Blainey, c/o PM, *San Francisco, Calif.*
Cincinnati Movie Club, *Cincinnati, Ohio*
Col. R. G. Forsythe, *San Antonio, Texas*
Louis C. Kruse, *Pelham Manor, N. Y.*
M. S. McNeely, *St. Petersburg, Fla.*
Ed Osborne, *Tulelake, Calif.*
Robert M. Palmer, *Kansas City, Mo.*
Herbert Shumway, *Greenfield, Mass.*
James M. Bennett *Conneaut, Ohio*
I. B. Heberg, *Maywoad, Ill.*
Mark G. Mueller, *Denver, Colo.*
H. N. Wilcox, *Seattle, Wash.*
Bruce C. Wildman, *San Mateo, Calif.*
R. K. Cleverdon, *Toronto, Canada*
Lt. Comdr. E. Wesley, *Rockville, Md.*
Martin F. Becker, *Birmingham, Mich.*
Marion F. Dodd, *Portland, Ore.*
Lester H. Hall, *Newark, N. J.*
A. B. Nelson, *Concardia, Kans.*

Anthony A. Aeria, *Kuala-Lumpur, Malaya*
Arthur Champlin, *Cape Elizabeth, Maine*
Arthur Epstein, *New York City*
Bruno Faedo, *Peabody, Mass.*
Dr. Melvin R. Franklin, *Dallas, Texas*
Frances Fricwer, *Chicago, Ill.*
Lester Greenberg, *University City, Mo.*
TSgt. J. C. Hoeger, USMC, *Pacatello, Idaho*
G. H. Jacobs, *Fort Wayne, Ind.*
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News of the Industry

Up to the minute reports on new products and services in the movie field

$1000 roller For suggesting the elimination of an unnecessary film roller from the Filmosound projector, R. F. Lange received last month from the Bell & Howell Company a $1000 award and a diamond pin.

Mr. Lange's idea was submitted to the company's Suggestion System, known as the "fifty-fifty plan" because it distributes one half of the first year's savings from a suggestion to the suggestor. Employees whose ideas save the company over $1000 in a single year also receive the diamond pin.

Catalogs Of primary interest to the still camera fan will be (1) the 74 page annual catalog of Burke & James, Inc., free on request to 321 South Wabash Avenue, Chicago, and (2) the 88 page data booklet, *DuPont Photographic Films*, available from photo dealers at 35 cents.

Color data In response to numerous requests, the four sections of the *Kodak Color Handbook*, a basic manual on still photography in color, are now being offered as individual color data books.

These are *Color as Seen and Photographed*, 68 pp., $1.00; *Color Photography Outdoors*, 56 pp., 50 cents; *Color Photography in the Studio*, 64 pp., 50 cents, and *Kodak Color Films*, 66 pp., 50 cents. The *Kodak Color Handbook* will still be available as a unit at $4.

Mood music Twenty eight new selections on 11 records have been added to the library of mood and "bridge" music offered by Harmonic Recordings. A record list and the company's basic catalog of 60 other such discs are available on request to Audio-Master Corporation, 341 Madison Avenue, New York 17, N. Y.

Aid V.S.P. Planned as a benefit for the Volunteer Service Photographers, the Third Annual Dinner Dance of the Photographic Industry will be held this year on February 20 at the Starlight Roof of the Waldorf-Astoria, in New York City. As usual, artists of the stage, screen and airways will contribute entertainment.

The VSP maintains a nation-wide program of rehabilitation for service men through still photography. The Amateur Cinema League is listed as one of the cooperating groups for the dinner, and League President Joseph J. Harley, FACL, and Mrs. Harley are among the patrons.

R. F. LANGE, left, receives $1000 award as C. G. Schreyer and W. E. Roberts, all of Bell & Howell, check unneeded roller on projector.

Reservations are scaled at $10 per person, with checks payable to Volunteer Service Photographers, Inc., 292 Madison Avenue, New York 17, N. Y.

Forty for Mees Dr. C. E. Kenneth Mees, vicepresident in charge of research for the Eastman Kodak Company and a world authority on photography, completed forty years of service with the company this month.

Dr. Mees, son of a Wesleyan minister in England, came to the United States from the firm of Wratten & Wainwright in 1912, when George Eastman asked him to organize and direct a research laboratory for Kodak. He is the author of some 150 publications, including more than 100 scientific papers and books.

Old films saved A gift of $100,000 has been made to George Eastman House, in Rochester, N. Y., to be used for acquiring and preserving historical motion pictures for future study. Central in the salvage operations will be the duplication of the old movies, which are on perishable nitrate stock, on modern acetate safety base.

The gift was made by L. Corrin Strong, of Washington, D. C., as a memorial to Henry A. Strong, an early financial associate of George Eastman.

Lens "look-see" If, reasonably enough, you would like to know before buying how scenes will look through this or that focal length of lens, a device recently developed by the Bausch & Lomb Optical Company is the answer to your interest.

Known as the Animar Lens Demonstrator, this new optical instrument is similar in design to a simple telescope, with the addition of a revolving turret holding three 8mm. or 16mm. lenses at a time. By focusing on a given subject and revolving the turret from lens to lens, you can check for yourself how the wide angle, say, differs from the standard lens in its rendition of such factors as field coverage, depth of field and perspective.

Several hundred demonstrators, says B & L, are being distributed to leading camera stores across the country.

Making that splice

[Continued from page 12]

resistor. This rod and the bracket act as a thermal coupler in conducting the heat to the anvil. Be sure to make an insulating cover to enclose the resistor as a safety measure to prevent shock. Copper, brass or aluminum may be used to make the heater mounting bracket.

And now we are ready to make a splice. Plug in the heater unit and allow about fifteen minutes for it to warm up. Be sure your film cement is fresh. Your film and your photographic efforts surely are worth a fresh bottle of cement to insure good strong splices. Wet scraping should be used with this type of splice, so we will need a small dish for water and a piece of hard felt for moistening the film emulsion. Shear off the right hand film strip as usual; but I believe the left hand strip must extend over the anvil by one or more frames to protect it during scraping.

Bend the end of film down (see Fig. 3) and you are ready for scraping. When scraping, always draw the scraper towards the perforations and do not use pressure. The emulsion will come off the film base smoothly and cleanly if it is sufficiently softened by the moisture. However, beware of too much moisture entering the film base. Moisture in the film base will always show up in the splice as milky white spots, the same effect a drop of water would cause on the varnished surface of a table. If your splice shows up milky white, you'd better make another, for it's sure to break.

Now the purpose of the anvil heater is to evaporate the moisture quickly. It will readily speed up the splicing operation and produce moisture-free splices, if you pay close attention to your operating technique. The heater will also cause the cement to set faster, so that you will have to work fast after applying the cement. And one important point in the cementing operation: after drawing the brush across the scraped, left film, touch the brush to the outer tips of the right hand film strip as shown in Fig. 3. This is necessary to make a firm weld on these small tips. After applying cement, do not bring the pressure plate down with a snap. To do so will cause the cement to squirt out of the splice onto the picture area, causing a smear.

It would not be amiss to say something about this thing called humidity. This past summer we had many days where the humidity was hanging around 96 to 98 percent. That sure does slow up the splicing job. One remedy for this worked fairly well; position a 150 watt infrared lamp about three or four feet above the editing board. This may sound like hot stuff for a hot summer day, but I'll bet it won't be the first time you have perspired over your filming efforts. It does help to get rid of the moisture in the film base.

Well, from here on it's up to you. You will have to get the feel of this thing the same as you would a new camera. So take a little time out for practice. It will pay in the long run. My first revamped splicer has been in use for nearly two years now; and the splices made on it look as flat, smooth and clean as they did the day they were made.

Wings of the wind

[Continued from page 15]

tion in your subject matter, the camera itself must remain rock-steady in ski filming; therefore a tripod is most essential. Working in deep snow, this could be a nuisance, as the legs are prone to sink through the top crust. One simple and tested way to prevent this is to lash together three short skis (the kind children wear) with pieces of rope to form an equilateral triangle about three feet on a side. The pointed tripod legs are then wedged into the several turns of rope at each apex of the triangle and a substantial "snowpod" results. While most of your scenes will be made using the tripod, don't hesitate to free yourself from it on occasions where greater mobility of the camera is required (as in riding up the ski tow yourself).

In a single shooting day with 2 to 4 rolls of 16mm. film (or the equivalent in 8mm.) you can produce a very complete sport short, showing enough of the many phases of skiing to carry your theme. Subtitles may be brief or omitted entirely. For main and end titles, if you prefer the double-exposed, white letter variety, be careful to background your letters against the blue sky or the brown side of the ski lodge so that they are not lost in a white snow.

If a ski group is cooperating with you, be sure that they are recognized in the credit titles. And last of all, remember the old rule: don't show your picture to anyone until it is edited and titled.

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8 CLUBS 16

Maxim premiere

The traditional first public screening of the year's Maxim Memorial Award winner was presented by the Amateur Cinema League early last month before members and guests of the Hartford (Conn.) Cinema Club. The Hartford group was organized by Hiram Percy Maxim, FACL, in 1926, the same year he founded the ACL, and it is the current club of his daughter Percy Maxim Lee, FACL, donor of the Award.

Featured on the program, of course, was *In Fancy Free*, by two-time Maxim winner Glen H. Turner, ACL, of Springville, Utah. Mr. and Mrs. Turner had come on from Utah for the trophy presentation, which was made by Joseph J. Harley, FACL, President of the Amateur Cinema League, in the absence of Mrs. Lee.

The other films shown were *Bermudiana*, by Helen C. Welsh, ACL; *Venezia*, by Oscar H. Horovitz, ACL; *In Trente Mille Pool*, by Hartford club member Eugene E. Wilson, ACL, and *Movie News Scoops*, by George Merz, ACL. Miss Welsh, from Albany, N. Y., and Mr. Horovitz, from Newton, Mass., also were on hand for the screening.

Edmund Zacher, ACL, president of the Hartford unit, presided; Warren A. Levett, ACL, himself a Maxim Award winner in 1950, was in charge of technical arrangements, and Don Charbonneau, ACL, League consultant, introduced the pictures.

Milwaukee contest

Joseph Salerno captured both first place in the 8mm. division and the Grand Award for the 1951 annual contest of the Amateur Movie Society of Milwaukee, ACL, with his dramatic story, *The Heroines.* In second place, 8mm. division, was *Madison Memories*, by Howard Gennrich, ACL. DeLylia Mortag won first place in the 16mm. group with *The Changing Scene*, and *White Christmas*, by Laurie Kriz, ACL, placed second.

Los Angeles 8's

New officers of the Los Angeles 8mm. Club, ACL, installed at the club's annual banquet before Christmas, are Dr. F. F. Guerrieri, president; Eugenia Elliott, vicepresident; Everetta Mills, secretary, and Rosalee Harrison, treasurer.

Winners of the club's annual contest were announced, Barry Dance, ACL, placing first with *Near Miss.* The other winners were *Boomerang*, by Dr. Guerrieri, and *Just Two*, by Bob Browning; the Horton Vacation Trophy went to Louise Fetzner, ACL. The Babb Achievement Trophy, Morgan Gold Medal for best scenario and the Trophy of the Los Angeles 8mm. Club went to Mr. Dance for the best movie of the contest. The Caderette Award for outstanding participation was given Kitty Guerrieri.

The projection program for the evening included *Who's Who*, edited by Fred Evans, FACL; *Cheesecake Hound*, a club production; *Change of Heart*, by Marian Dance; *Land of the Dinne*, by Mrs. Fetzner, and the three prize winners named above.

Trenton programs

J. George Cole, ACL, secretary of Trenton (N.J.) Movie Makers, writes us of the highlights of the club's fall programs, which included projection of a nature film by Mr. and Mrs. John JuBonn; *New England* and *Ontario*, by club president R. James Foster; *Bermuda*, by Dr. Evart Larrsan; *Dahlias*, by Harold E. Cranmer, and *Watkins Glen*, by Mr. Cole. The club also paid a visit to the Bronx Zoo in New York City and took considerable footage of this event.

Rockford event

Once a year Rockford (Ill.) Movie Makers, ACL, honors its past presidents with a dinner and program. Algot Peterson was chairman for the event this year, which was held early this month. The feature of the evening was *In the Valley of the Hudson*, by Julian Gromer.

Metropolitan

The Christmas party of the Metropolitan Motion Picture Club, ACL, of New York City, featured the showing of *Molock of Erebus*, by Robert F. Gowen, ACL, and *The Director*, by Cal Duncan, ACL, plus the customary carol singing and refreshments.

Helen C. Welsh, ACL, won first place in the club's general contest with her 1951 Ten Best winner, *Bermudiana. Movie News Scoops*, 1951 Honorable Mention winner by George Merz, ACL, placed second, and honorable mention awards were given to Bernard Goldberg, for *Majorca Island*, and Allen A. Hammer, ACL, for *Parrots, Orchids, Cockatoos.*

The annual MMPC Gala Night for 1952 will be held at Hunter College Auditorium on Saturday, March 1, at 8:00 p.m. Tickets are $1.35 (tax inc.) and may be obtained by telephoning Harry Groedel, ACL, at CHickering 4-5200, or writing to him at 350 Fifth Avenue, New York, N. Y. The program, not completed at this writing, will feature *In Fancy Free*, 1951 Maxim Award winner, and outstanding club films.

Charles H. Benjamin, ACL

SPOT LIGHTING was demonstrated by Leo J. Heffernan, FACL, at recent meeting of Brooklyn Amateur Cine Club, ACL, for members' aid.

Seattle showing

The last meeting of the old year for the Seattle Amateur Movie Club was divided into a projection and a work period. The laboratory session featured a demonstration of home processing of black and white motion picture film. On the projection side, the following films were shown: *Travel to Denmark*, 8mm. color, by Albert Odgaard; *Alcan Highway*, by Bryan Stangle, and *How To Do It*, by Frank Barney, ACL, a new production for General Electric.

Reeves at B'klyn

Solely through inadvertence, our December note reporting a demonstration of magnetic sound on film before the Brooklyn Amateur Cine Club, ACL, omitted any mention of those responsible for the demonstration.

The program—which was widely acclaimed by a capacity audience—was put on by Reeves Soundcraft Corporation, pioneers in the field of magnetic film striping with their product known as Magnastripe. Reeves personnel engaged in the demonstration were Frank Rogers, Rod Parvin and William Deacy.

Opportunities for a limited number of such demonstrations before other clubs in the New York metropolitan area also have been offered. Movie clubs interested in applying for a booking should address David O. Ruark, c/o Reeves Soundcraft Corporation, 10 East 52nd Street, New York 22, N. Y.

Asheville A special club project will occupy the time of members of the Smoky Mountain Movie Club, ACL, this winter. Under the leadership of club president Romona Jayne, the club will produce a film about the nursery school for handicapped children at the local orthopedic hospital. At last report not all jobs had been assigned, but the script was being prepared by Jo McDaniel, ACL, art work was being studied by Louise Redus, and Dr. E. J. Chapman, ACL, Robert Campbell and Dr. Robert Schell, ACL, were asked to do the titles. Good luck to the club on this worthy project!

Vailsburg gala The annual Open House of the Vailsburg Cine Club, ACL, was held in the Ivy Street School, Newark, N. J., before the holidays. It is reported that the event stimulated considerable local interest in the work of cine amateurs. The program included *Mexican Malarky*, by Cal Duncan, ACL; *The Gannets*, by Warren A. Levett, ACL; *Make Mine Magic*, by George Valentine; *While the Earth Remaineth*, by Frank E. Gunnell, FACL, and *The Director*, by Mr. Duncan.

In charge of arrangements were Harry Linken, Hal Glaser, ACL, and Fred Feudale, ACL. Walter Strombach, ACL, handled publicity.

Winnipeg The Winnipeg Cine Club, ACL, featured at its meeting this month a screening of *The Loon's Necklace*, 16mm. Kodachrome production by Crawley Films, Ltd., of Canada, and winner of countless top international awards for artistic merit. It should interest our readers to know that Crawley Films was founded by F. Radford and Judith Crawley, amateur winners in 1939 of the third Maxim Memorial Award.

On the same program were a series of 100 foot rolls of sound on film produced as a group effort by the Ottawa Cine Club. A different method of recording the sound was employed in each of the three tests, as explained by Watson Balharrie, ACL, of the Ottawa group. Also shown was *Far Away Places*, 500 feet of 8mm. color, by club member Don Fonger.

Chicago Assoc. Conrad A. Bauer heads the new officers of the Associated Amateur Cinema Clubs, in Chicago, as president, with Alice Koch as vicepresident. Margaret E. Conneely, ACL, is secretary, and Oscar Clements, ACL, is treasurer.

The AACC is composed of twelve member clubs, all located in the Chicago metropolitan area.

Schenectady Leo Schaab, ACL, has been chosen chairman of the Movie Group, of the Schenectady Photographic Society, ACL, with Mildred Tucker as secretary. Highlight of the winter programs came this month when W. A. Gluesing, of General Electric, was guest speaker at a joint session of the Society. Mr. Gluesing's remarks covered the fields of effective winter photography, still or cine, editing and musical scoring. He projected three films, *Cloud Trail*, *Ski Legs* and *White Ecstasy*.

England Our English contemporary, *Amateur Cine World*, announces this month the winners in the Intermediate Competition sponsored by the magazine. In Class A were the following: *Awheel in the Cevennes*, by Geoffrey R. Kerby; *Hallo, Penelope!*, by Gordon Davies; *Summer Snapshots*, by G. C. Hanney, and *Wedding Day*, also by Mr. Davies. In Class B were *A Dog's Life*, by Lewis Webley; *Hectic Holiday*, by A. Sidi; *Portrait of Peter*,

Clarence Ohr

ANNUAL BANQUET of the Associated Amateur Cinema Clubs, in Chicago, brings out an impressive display of cameras and cups as new officers were installed and contest awards were made.

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by A. E. Gillings; *Tale of a Kite*, by John Soulsby, and *What Shall We Film?*, by Michael and Margaret Davies. An award of £5 goes to each of the winners.

Lancaster For the second half of the current year the Amateur Cinema Club of Lancaster, in Pennsylvania, will offer a series of weekly instructional sessions covering all phases of film making, from basic camera technique through scripting, direction and lighting. A tour of local television studios acquainted members with the film uses and needs of the new industry.

The club is currently conducting a membership drive. Persons interested in the activities of this group should write to Fred J. Ruof, jr., ACL, 619 South Queen Street, Lancaster, Pa.

Synchronizing sound on tape

[Continued from page 19]

ing these principles to his tape recorder, Mr. Dow selected as his strobe disc mount the hub or end of the tape capstan because of its *fixed* revolutions per minute. However, in so doing, he was faced with the problem that the capstan was shielded by and did not extend above the surface of the front tape guard. The essentially simple way in which he solved this problem is best made clear in the illustrations.

From Fig. 1 (showing the general operating setup), we progress to Figs. 2 and 3 in which, in side and front closeups, the positioning of the strobe disc is shown in relation to other parts of the machine. However, examination of these pictures also will indicate that *some* method has been devised (1) for getting at the capstan head, and (2) attaching a disc to it which clears the surface of the tape guard.

The beginnings of this method are suggested in Fig. 4. First, by removing the front tape guard the capstan was exposed. It was now possible to measure its diameter (about ½ inch) and to measure also the height necessary for an extension to the capstan which would clear the strobe disc above the re-installed tape guard. (On the Revere this dimension also proved to be about ½ inch.)

Mr. Dow then fashioned this extension shaft out of wood, formed his 18 segment disc (1½ inches in diameter) out of cardboard and attached it to the wooden shaft with a simple screw (see Figs. 4 and 5). Attachment of this combined unit (extension shaft and disc) to the metal capstan (see Fig. 5) was effected with Black Magic cement.

There remained now only the reinstallation of the front tape guard. But, as will be seen in Fig. 6, before this could be done it was necessary to cut away a notch providing clearance for the capstan extension. On Mr. Dow's model of the Revere, this guard is die-cast metal and quite thin, so that it was (he says) an easy matter to cut out the clearance hole with a jigsaw. With the guard repositioned, the installation may now become permanent.

So much for Mr. Dow's amazingly easy and thoroughly operable adaptation of the Levett synchro-sound system to a tape recorder. We are grateful to him both for his data and his excellent illustrations.

OTHER MOUNTING METHODS

However, thinking that Mr. Levett would be especially interested in this development of his system, we submitted the Dow material to him for study. It is to him that we are indebted for these added suggestions. In connection with mounting the strobe disc, for example, Mr. Levett comments:

"There are, of course, various ways by which the strobe disc could be attached to the capstan. The top of the capstan can be drilled and tapped so that the disc and capstan extension can be attached with a metal screw. Or it would be possible to drill the capstan for three small holes and to fit the capstan extension with three small pins which would fit these holes. With this setup, the capstan extension and disc could be merely pushed on and pulled off.

"For it is not necessary that this unit be a permanent installation—if one is reluctant to cut a notch in the front tape guard. In this connection I found that on current models of this Revere recorder the tape guards are now shaped from a plastic material which certainly could be sawed with even greater ease than the metal cited by Mr. Dow.

"On the other hand, these newer models have the housing units over the capstan attached merely by a push-fit, so that the front cover can be lifted off instantly at any time. Further, the machine will operate satisfactorily with the housing removed, so that it would not be necessary to have the strobe disc installation permanent and therefore not necessary to cut away part of the housing."

SOURCES OF ERROR

Estimating the possible accuracy of this synchro system when applied to a tape recording, Mr. Levett also comments interestingly as follows:

"The only possible source of error in this system—and I believe it to be a minor one—is the question of shrinkage or stretching of the tape, and of slippage as the tape passes the capstan. That is the reason, incidentally, why professional recording studios use a system whereby they can manually correct for either slippage or shrinkage or stretching.

"For example, some outfits use a capstan that is actually a sprocket, and the tape is perforated. J. A. Maurer uses a different system which consists of a recorder having two heads; one takes the music and narration while the second head impresses on the tape, simultaneously with the narration and music, a sine wave. On playback, two heads pick off the two different tracks, the sine wave being projected visibly and being held stationary by manual control. This is, of course, quite complicated equipment-wise and probably beyond the average amateur.

STROBE PATTERN ON TAPE

"However, a system which is just as effective as the Maurer method, and which can be handled by any amateur, is to mark the tape. In this case a small white dot, or a white vertical line, is printed on the tape every inch or so throughout the length of the tape, the distance between the points being predetermined for the frame speed desired and the rate of tape travel. The flicker from the projector then lights up the dots or vertical stripes (which are simply another form of strobe pattern) directly on the tape. Thus, any slippage, shrinkage or stretching has no adverse effect on synchronization.

"It is my belief that a printing outfit, such as is used to print labels and things of that general type, could be used to put the proper impressions on the tape. However, I feel sure that most any amateur could make his own device for printing on the tape, which is certainly what I will do if and when I try out this procedure."

How one amateur edits

[Continued from page 13]

down, stick it on a small rewind post, and feed it over to a 400 foot reel opposite. You can even pass it through the viewer again, if there is any need for trimming or polishing. (In this connection it may be noted in Fig. 1 that the small rewinds are canted in toward the viewer to give smooth travel.) With this sequence completed on the 400 footer, the whole thing is finally fed to the big reels in the rear.

And now for a few of those dimensions which I promised you. Let's take the sorting rack first. Its overall measurements are 25½ inches in width and 24½ inches in height. The numbered shelves are of 1 inch lumber, with a clearance of 4 inches between each, and they have been tilted down at the rear by ¼ inch so that gravity keeps the reels in place. The reel-separating stops on the shelves are ½ inch in thickness, thus creating adequate clearance between reels. All surfaces, finally, have been lined with thin felt to protect the film from scratching. These measurements are, of course, for the standard 100 foot 16mm. projection reels. Adaptations of them could easily be made for similar 8mm. units.

Dimensions of the table are not really important, save to urge that they be as spacious as is practical. I allow 50 inches, for example, between the big rewinds. This not only permits placement of the small, supplementary rewinds, but also a good long drying distance during the film-cleaning operation.

But you will want to work out these details to fit your own needs. The important thing is to get started. And to get started you need system—perhaps *this* system.

Should "difficulties" decide?

[Continued from page 21]

because of circumstances—and his accomplishment incomplete, the result may well be no proper movie at all.

THE MEASURE OF A MOVIE

But for this, are the judges to blame? In our hypothetical example, should we give the glacier picture an A for aim and wholly disregard its unsatisfactory accomplishment? Should we, in like manner, penalize Filmer B for his relatively modest aim and disregard his well-rounded accomplishment? We of the ACL do not believe so. We hold our primary job to be the judging of movies. And, in the last analysis, accomplishment is the measure of a movie. If the aim also is high, then the movie—and the accomplishment—will be by that much the greater. And we shall be glad because of it.

TWO KINDS OF DIFFICULTIES

But assaying this delicate balance between aim and accomplishment is not the whole answer to the problem of weighing production difficulties in film judging. For there are, it seems to us, two distinct *kinds* of difficulties which beset the amateur filmer. First are all those which we shall call "physical" difficulties—bad weather, balky cameras, tough terrain and (let's face it!) occasionally uncooperative companions. These are, unfortunately, familiar to all of us. And, to a rather heightened degree, they impress us as similar to those encountered by our hypothetical Filmer A. Tough and to be regretted.

But . . . when we are sitting as Ten Best judges, we believe also that these difficulties *must* be disregarded. For they are, simply, the occupational hazards of the hobby—greater, perhaps, as your aim is greater, but hazards nevertheless. They occur with all of us. If, to a satisfactory degree, you succeed in surmounting them, you may produce an award-winning movie. If you do not so succeed, you may not produce a true movie at all. But as judges we can evaluate only what you set before us.

EARMARKS OF ASPIRATION

Secondly — and quite different — there are those difficulties which we shall call "technical." We do not refer here to those simple errors in exposure, focus, camera handling and continuity which are the mark of the immature movie maker. To any seasoned film judge these are instantly recognizable for what they are—errors committed through inexperience or through lack of effort. The technical difficulties we now have in mind are far more subtle in their origins.

They are, to put it as exactly as we can, the results of a producer's creative urge outreaching on occasion his current technical competence. These errors—perhaps a mistimed dissolve, a ragged multiple exposure or an imperfect bit of imagery—have occurred because the filmer tried *too* hard, not because he failed to try hard enough. For the moment his accomplishment has wavered. But if his aim is high, if his film is infused with imagination and spirit, you are tempted to overlook such lapses.

For these errors are the earmarks of aspiration, the signposts to creative effort. You will see them as errors, of course. But you will read them as exciting pledges of a new film talent flowering before your delighted eyes. . . . And you are willing to wait—and to weigh *these* difficulties.

Judging club contests

[Continued from page 20]

in presenting a complete statement about a single subject—be it nature study, travelog, record, personality portrayal, comedy, tragedy or whatever? Does he introduce this subject and logically complete his treatment of it as an integrated whole? Is there continuity within this treatment?

III: Interpretation—Here we have to evaluate the creative abilities of the producer. Freshness of approach, suitable direction, mood, tempo and editing are all subjective and hence reflect the producer's feeling. Even wording of titles, taste, form and style are also personal matters. Use of effects and transitional punctuation aids also are to be evaluated under this heading.

Here end my proposed definitions, but perhaps a brief discussion of them may be in order.

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On the gray, flat paper of the galley proof it was a line of type, like any other. But this line said *Kuala-Lumpur, Malaya;* and it caught our eyes, and our ears, and our memories. For there, amid the softened vowels and the limpid L's, was melody of the finest. And there too were the memories—dreams of some palm-fringed outpost in our youth, dreams out of Conrad, or was it Somerset Maugham? We have tried since then to find Kuala-Lumpur again among our books; but we have failed. . . . And now it doesn't matter.

For we have found the place, and an individual person who lives in that place, right here at ACL. We have found them, to be specific, among *New ACL Members* for the month of January, 1952.

And we have found with Kuala-Lumpur, in Malaya, seven other countries overseas, thirty four of our forty eight United States, the District of Columbia and Hawaii. We have found such places as Hatboro, Pa., Adams City, Colo., Manly, Australia, or Trail, in Canada. We have found New York and San Francisco (including "c/o PM"), Dallas and Chicago, or Somers, in Montana, and Hermosa, in South Dakota. And we have found in each an individual who is interested—even as you and I are interested—in the hobby of amateur movies.

The *New ACL Members* column was suggested, less than two years ago, by the League's new President, Joseph J. Harley, FACL. Receiving each week a routine report of those who had joined our association, he was immediately impressed with the truly international spread of our membership. The column was the result. It has grown, since that time, to be one of the most eagerly read items in Movie Makers.

Which is in the true tradition of the Amateur Cinema League. For Hiram Percy Maxim, FACL, scientist, humanitarian and the League's Founder President, saw in our confraternity the possibility of a person-to-person breaching of nationalist barriers. Thus it was that, from its very founding, the "ACL" was to stand for "Amateur" (not "American") Cinema League.

Mr. Maxim would have been proud of our *New ACL Members* column. He would have seen it for what it truly is—a rollcall of men of reason and good will around the world.

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in the matter of Mechanics, since these points are self-explanatory. Before any meaning can be transmitted via film it must be distinguishable to the visual sense. This simply means it must be in focus, it must be properly exposed, the image must appear to be steady and its axis compatible to our own. All these qualities should exist satisfactorily before the mind goes on to the task of figuring out the story or message.

Not much debate is expected, either, on the matter of Purpose, for even in the most casual movie making some reason for the expenditure of film is always present. Comments such as "Oh, we just took some pictures for the fun of it!" indicate a desire to recreate an amusing incident. Or again, it may occur to someone that a moving picture of Aunt Sarah trying to bathe her huge Airedale in a washtub would be fun to see. Here the purpose is akin to that of telling a joke. Most often we wish to store for later telling an incident which may not occur again. Travelogs, family records, documentaries are all examples of this type of purpose.

Interpretation is nothing more nor less than the manner in which an individual tells a story. In telling about a coon hunt, for example, Cousin John may spin a dull, long-winded yarn in which he hopelessly tangles up the punch line. On the other hand, Uncle Clem keeps the company in stitches for twenty minutes with his story. And about the same incident all you get out of Abe would be a terse "We seen 'em and we got 'em." This personal attribute is found in any film. Indeed, it is this personal element which may be the all-important difference between just a film and a very fine job.

Like the ACL form, the proposed analysis sheet is basically short—having only three main points. A judge, even though rushed, should be able to grade in detail upon consulting his notes taken at the time of projection on the three major scores.

To make the form definite and understandable, the three terms—Mechanics, Purpose and Interpretation—are purposely designated in non-picture language. By using functionally descriptive terms, the judges are saved the confusion caused by the use of many interrelated expressions which are not always clear-cut and understood.

Finally, the controlled grading for specific points will tend to eliminate the tendency of personal opinion to color a judgment. Naturally, if an individual consciously wishes to down-grade a film, he can still do so. This is intended only to help the judge who, though well-intentioned, may nevertheless underrate a fine film.

What do our movie club readers think of this film judging plan proposed by Stanley Yasbec, ACL? Is it, as he claims, universal in scope, short in basic form, definite and understandable, proof against personal prejudice?

Movie Makers *will welcome your constructive comments—long or short—on this matter of club contest judging. We will welcome especially a copy of the film judging sheet used by your club. The forum urged by Mr. Yasbec is declared open. Take it, Mr. and Mrs. club member!*—The Editors.

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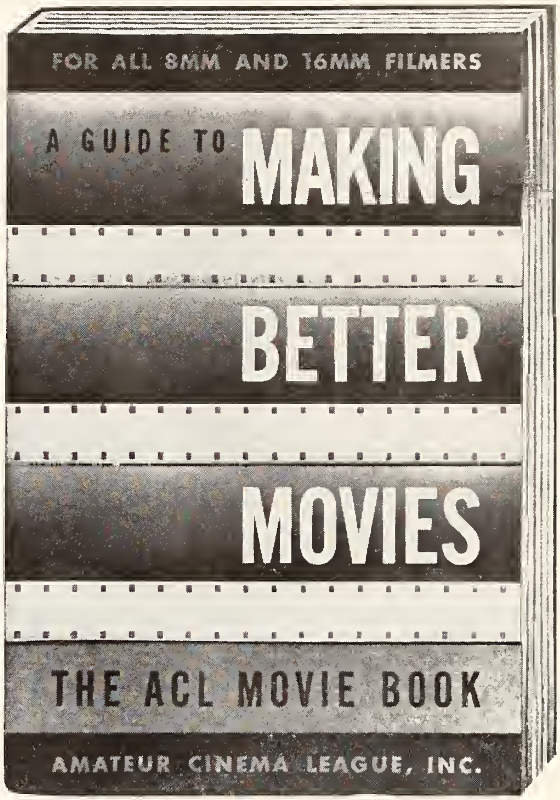
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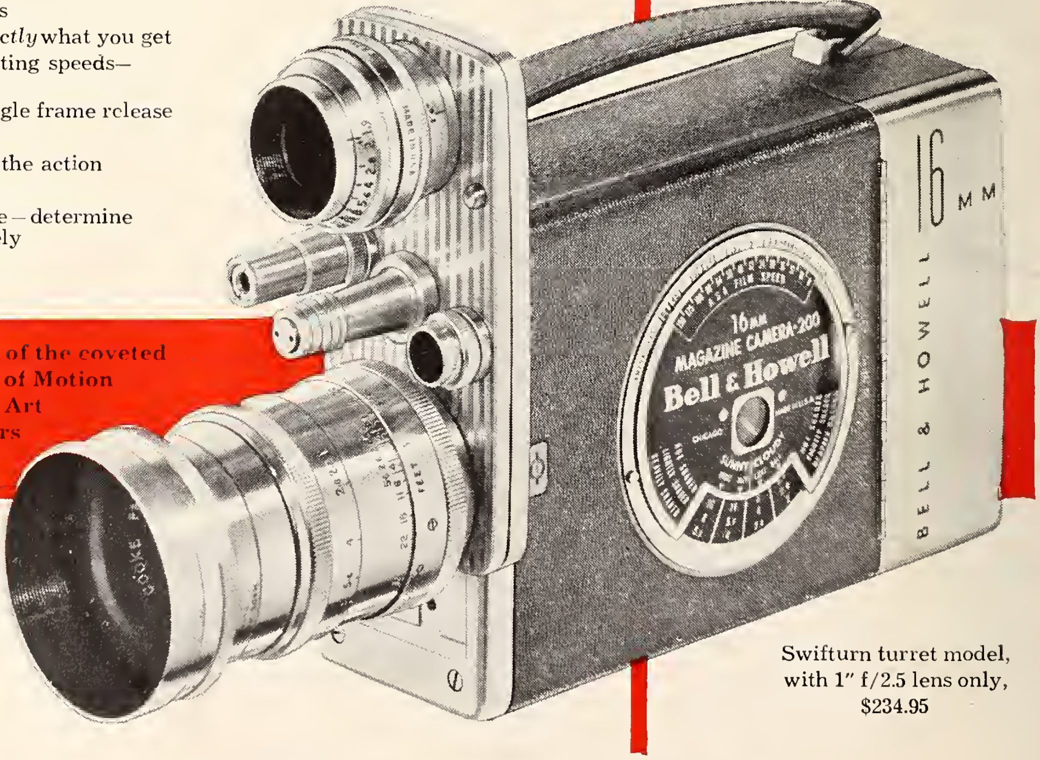

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Cordially,

James W. Moore

JAMES W. MOORE
Managing Director

*BECAUSE of the Federal ban on all non-defense uses of copper, ACL pins are now gold-plated on a sterling silver base. This has required a slight price increase—from $1.00 to $1.25 each.

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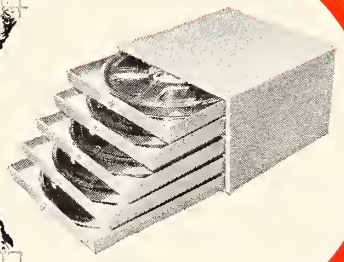

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A living history of our times captured in sculpture by the late Jo Davidson. This great artist takes us on a personally conducted tour of his studio. A warm, revealing film you will certainly want to own. 16mm SOF only. $30.

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Grand & Linden Aves., Ridgefield, N. J.

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Address________________

City________ Zone____ State______

MOVIE MAKERS

THE MAGAZINE FOR 8mm & 16mm FILMERS
Published Every Month by AMATEUR CINEMA LEAGUE

February 1952

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Cover photograph by Leo J. Heffernan, FACL

JAMES W. MOORE
Editor

DON CHARBONNEAU
Consultant Editor

ANNE YOUNG
Advertising & Production

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CHANGE OF ADDRESS: a change of address must *reach* us at least by the twelfth of the month preceding the publication of the number of MOVIE MAKERS with which it is to take effect.

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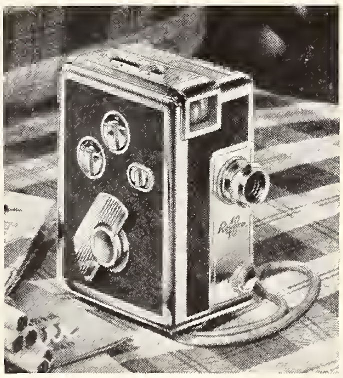

Revere "40"
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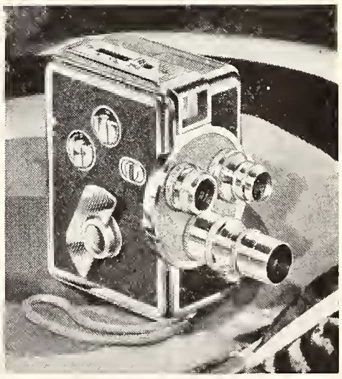
Magazine loading for less than the usual cost of a spool film camera! Features the fastest and simplest magazine loading ever devised—plus an exclusive new adjustable view-finder that coincides finder to lens by a flick of the finger. Other "luxury" features include: five speeds, single frame exposure, footage indicator, continuous run, exposure guide, and interchangeable lens mount. With F2.5 coated lens, inc. tax, **$99⁵⁰**



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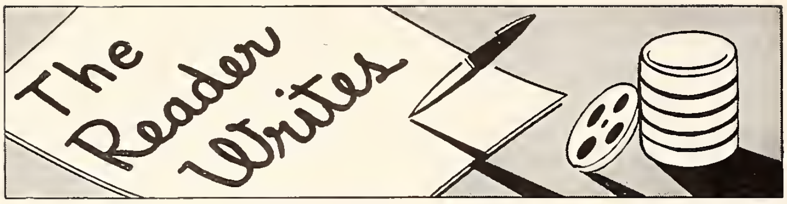

This department has been added to Movie Makers because you, the reader, want it. We welcome it to our columns. This is *your* place to sound off. Send us your comments, complaints or compliments. Address: *The Reader Writes,* Movie Makers, 420 Lexington Ave., New York 17, N. Y.

A HIGH PRIVILEGE

Dear ACL: In response to the request of ACL member Cyril Rogers, of London, England, I am forwarding to you one roll of 16mm. white leader. I deem it a high privilege to assist a fellow movie maker in this way.

Hayden R. Smith, ACL
Flint, Mich.

The warm thanks of League headquarters go to member Hayden Smith for his immediate and generous response. Also to Helen C. Welsh, ACL, of Albany, N. Y., Mrs. Andrew "Dicky" Roth, ACL, of Harrison, N. Y., and Walter Bergmann, FACL, of Mount Vernon, N. Y., for similar unhesitating aid to ACL member Rogers.

BOUNTEOUS GIFTS

Dear ACL: Many thanks indeed for your recent letter covering shipment of the bounteous gifts of white leader, just arrived from ACL members in the United States. I have distributed the footage among members of my cine circle and suggested that the recipients join with me in writing a word of thanks to the donors.

Incidentally, thanks to the heart-rending plea you inscribed on the customs declaration tag, the customs wallahs over here melted into tears (at least that is how I like to picture them) and passed the precious footage without the usual exaction.

Cyril Rogers, ACL
London, England

GOOD CLASS

Dear ACL: I must apologize for the delay in renewing my membership, but I have been out of this country and only now is it possible to enclose the draft for $6.00.

Let me congratulate you for the good class you are maintaining over all these years on the splendid Movie Makers magazine.

Joao Jorge Abrantes, ACL
Lourenço Marques, P.E.A.

INJUSTICE DONE

Dear Mr. Moore: In December Movie Makers you published an article called *Santa Comes to Cincinnati* which we understand was originally written by our member Mrs. Iva Griffin, but which you have credited to B. C. Scherzinger, ACL, president of the Cincinnati Movie Club, ACL. We feel that an injustice has been done Mrs. Griffin.

Gertrude Hairston, ACL
Secretary
Cincinnati Movie Club, ACL
Cincinnati, Ohio

If so, we sincerely regret it. Actually, the article as it appeared in Movie Makers was wholly a staff rewrite of material originally submitted by Mrs. Griffin and later supplemented, *at our request,* with additional data from Mr. Scherzinger.

The choice of the by-line for this composite creation also was ours. Since by then the story had become a general discussion of the club's Christmas activities, it seemed reasonable to sign it with the club president's name. Mr. Scherzinger, surely, had nothing whatsoever to do with our choice.

HOPE TO CONTRIBUTE

Dear ACL: I wish to take this opportunity of expressing my appreciation of the service I have received from the League over the past years and the great satisfaction I have had from reading our Movie Makers.

I hope that I shall be able to contribute technically to the columns of our magazine during the coming year of membership.

Errol K. De Cean, ACL
Melbourne, Australia

Member De Cean and, in fact, all our readers are warmly urged to send in written or pictorial material for possible editorial use in Movie Makers.

There is no "closed door" or "secret clique" monkey business about appearing in our pages. If you have material which we believe will either aid or interest other movie makers, we will be glad to print and *pay* for it at our regular rates.

Just one point, for now. Please submit all written copy in double-spaced typing —*please!*

NUMBER OF REQUESTS

Dear Mr. Moore: It may be of interest to you to know that I have already received quite a number of requests from ACL members for application forms to join the Biological Photographic Association. The BPA is certainly grateful to you for your fine cooperation.

Harris B. Tuttle, ACL
Chairman
Membership Committee
Biological Photo Association
Rochester, N. Y.

SPECIAL PHOTO TOUR

Gentlemen: Our organization was indeed delighted to find ourselves mentioned in the November issue of Movie Makers in *Make Mine Norway!* We agree with Mrs. Roth, the author, that Norway and the other Scandinavian countries offer exceptional material for camera fans.

We would appreciate it, therefore, if you would notify your readers that Bennett's would be most happy to arrange a special tour to the northern countries for photographers.

Gunnar Aagaard
Bennett's Travel Bureau, Inc.
New York City

DEPENDS ON YOUR PROGRAMS

Dear ACL: Our club, the Trenton Movie Makers, has had a very good season thus far this year. We find that interest in home movie making is still lively, despite television or any other distractions. It all depends on your programs.

J. George Cole, ACL
Secretary
Trenton Movie Makers
Trenton, N. J.

INDEED GRATIFYING

Gentlemen: On behalf of the Brooklyn Amateur Cine Club, ACL, may I express my sincere thanks and appreciation for the many favors extended us during 1951? It is indeed gratifying to know that the amateur movie club has such an organization to turn to for help if and when needed.

Any movie maker or movie club that is not already a member of ACL really doesn't know what they are missing. I am very happy to report that the majority of our members, as well as the club as a whole, hold membership in this fine organization.

Bert Seckendorf, ACL
President
Brooklyn Amateur Cine Club, ACL
Brooklyn, N. Y.

ENJOYED SEEING IT

Dear Mr. Charbonneau: Enclosed please find postage and our sincerest thanks for your booking of the ACL Club Library film, *Baie St. Paul,* for the last meeting of our Cinema 16 Club. All of our members thought the picture was of real Ten Best quality and enjoyed seeing it very much.

Carroll H. Swindler, ACL
President
Cinema 16 Club, ACL
Omaha, Neb.

Full use of ACL's Club Film Library, a collection in duplicate of Ten Best and Maxim Award winning pictures, is available *only* to amateur movie clubs holding membership in the League as a group. If *your* local club has not yet taken advantage of this mine of top program material, why not recommend it at your next meeting?

THE IMPORTANT "HOW"

Dear Mr. Moore: Taking advantage of this writing, I wish to thank you and the author, Fred C. Ells, FACL, for the two best articles ever to appear in

Movie Makers. These articles are *How Disney Does It.*

Since this is strictly my personal opinion, I should like to explain why I consider these and similar articles of great value to amateurs. It is because they have told the most important "How." This "how" he is doing it means everything to the amateur who, being far from the United States, has to solve his own filming problems single-handed.

Vladimir Kozak, ACL
Curitiba, Parana
Brasil

INTERESTING READING

Dear Movie Makers: Please accept my thanks for the two extra copies of January Movie Makers in which you published my material on synchronizing magnetic sound on tape with films.

Your presentation of the material I sent you, plus the remarks by Warren Levett, ACL, certainly made interesting reading. I am happy to have had a part in it.

Herman E. Dow, ACL
Bristol, Conn.

THE SWAP SHOP

In this column Movie Makers offers its readers a place to trade items of filming equipment or amateur film footage on varied subjects directly with other filmers. Commercially made films will not be accepted in swapping offers. Answer an offer made here directly to the filmer making it. Address your offers to: *The Swap Shop, c/o* Movie Makers.

FLORIDA ON 8

Dear Sirs: On a recent trip to Florida, I had two rolls of 8mm. Kodachrome that came out very poorly. Since I do not expect ever to return to that state, I wonder if some fellow film fan living there could shoot some scenes for me? I would be glad to reimburse for the footage or to swap scenes.

The subjects I need are Silver Springs, exteriors of the Ringling Museum of Art, Hialeah race track, the Overseas Highway bridges or stop-off points and any scenes showing flamingoes or Seminole Indians.

Harold A. Smith
817 West Poplar Street
York, Pa.

EXCHANGE LETTERS

Dear Sirs: Enclosed please find money order in the amount of $6.00 to enroll me as a member of the League. I would be glad to exchange letters with other members of ACL anywhere.

John A. Clarke, ACL
25 Van Reipen Avenue
Jersey City 6, N.J.
U.S.A.

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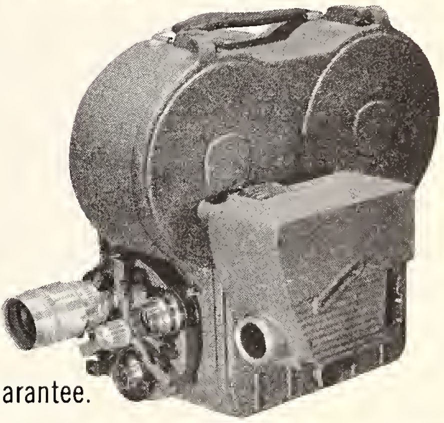

★ 200 ft. film capacity for 5½ minutes of continuous sound-on-film.
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★ Studio finder shows large upright image.
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NEW ACL MEMBERS

A warm welcome is extended to all of the new ACL members listed below. They have been elected to and joined the League since our last publication. The League will be glad to forward letters between members which are sent to us *with a covering note* requesting such service.

William E. Anderle, *Berwyn, Ill.*
Kenneth Balharrie, *Ottawa, Canada*
Sydney Bonser, *Tweed River, Australia*
Dr. Rafael I. Briceno, *Trujillo, Venezuela*
Mrs. Roy O. Bumstead, *Seattle, Wash.*
Margaret Helen Cain, *Chicago, Ill.*
Mrs. Esta S. Cohen, *New York City*
Robert W. Dietrich, *JO2, USN, Annapolis, Md.*
G. A. Grant, *Ottawa, Canada*
William Harmelin, *New York City*
Paul J. Hoppe, *Wellsville, N. Y.*
Jack E. Jacobsen, *Chicago, Ill.*
A. L. Jolliffe, *Ottawa, Canada*

Dr. L. J. Karageorge, *Pittsburgh, Pa.*
Martin Labe, *San Francisco, Calif.*
Donald E. Libby, *Riverside, Ore.*
Dr. Shepard Lindenman, *Laurelton, N. Y.*
Ralph H. Love, *Hartford, Conn.*
H. B. Newcomb, *Webster Groves, Mo.*
Norman Orshalick, *New York City*
A. E. Phillips, *Ottawa, Canada*

Richard Posner, *Brooklyn, N. Y.*
Arthur Putz, *Wells, Minn.*
Carmine Tolve, *New York City*
H. Carl Vandervoort, jr., *Ft. Worth, Texas*
L. Wallace Wirth, *New York City*
Dr. Edward Zornberg, *New York City*
M. Ettlinger, *Hove, England*
Paul Fass, *New York City*
Alfred J. Huber, *Portland, Ore.*
Myer Lesberg, *Boston, Mass.*
Gunnar S. Lindegren, M.D., *Bellflower, Calif.*
Walter Toledo Monteiro, *New York City*

S. Robert Nystrom, M.D., *Santa Ana, Calif.*
L. Seear, *Warragul, Australia*
Fulvio Borghetty, *Torino, Italy*
Hy Freiman, *Brooklyn, N. Y.*
L. Charlton Greene, *Newton, Mass.*
Campbell Lott, *Goliad, Texas*
David A. Tapper, *New York City*
Ralph V. Wilson, *Los Angeles, Calif.*

Melvin Mancher, *Brooklyn, N. Y.*
Dr. Felice Motta, *Bettole di Monza, Italy*
Prof. Giorgio Pecchioli, *Milano, Italy*
K. C. Tye, *Hong Kong*
Emerson C. Cox, *Long Beach, Calif.*
Hugh L. Bachman, *Winnipeg, Canada*
William Carney, *Mount Vernon, N. Y.*
Morris Chapnick, *Winnipeg, Canada*
E. E. Copper, *Winnipeg, Canada*
Don Engers, *Winnipeg, Canada*
Donald L. Gardner, *Los Angeles, Calif.*
Orland P. Gibson, *Winnipeg, Canada*
Harold Hopper, *Winnipeg, Canada*

Dr. Morton A. Loring, *White Plains, N. Y.*
Roy Mark, *Winnipeg, Canada*
Nina Roy, *Portage la Prairie, Canada*
C. M. Walkden, *Winnipeg, Canada*
L. K. Marshall, *Cambridge, Mass.*
R. A. Sisler, *Richmond, Calif.*
James H. Smiley, *Dayton, Ohio*
Dr. C. O. Whitten, *Charlevoix, Mich.*

Ward Paden, *Jefferson City, Mo.*
Carl Soyland, *Brooklyn, N. Y.*
Dr. Harold Lincoln Thompson, *Los Angeles, Calif.*
J. L. McMurphy, *Pittsfield, Mass.*
Hy Meltzer, *Brooklyn, N. Y.*
Alex Smith, *Seaside, Ore.*
Capt. Roy J. Spencer, *Eglin Air Force Base, Fla.*
Charles E. Coleman, *Santa Monica, Calif.*
William N. Hastings, *Bryn Mawr, Pa.*
A. W. Luehr, *Taber, Canada*
H. W. Murphy, *Wilson, N. C.*
Mrs. Catherine Teclaw, *Hawthorne, N. Y.*
M. S. Albin, M.D., *Los Angeles, Calif.*
Dr. William John Greenfield, *Hackensack, N. J.*
Charles W. Hall, jr., *Forest Hills, N. Y.*
K. Hortner, M.D., *Pine Grove, Pa.*
S. H. Lebensburger, *New York City*

C. E. Leon, *Toronto, Canada*
R. T. Matlavish, *DuQuoin, Ill.*
Raymond G. Morrow, *Berne, N. Y.*
Max Price, *Newton Centre, Mass.*
Thomas Sokoloff, *New York City*
Anthony G. Musante, *San Francisco, Calif.*
Joseph M. Cruz, *New York City*
Basil Hatziminas, *Gary, Ind.*
Donald H. Highwood, *Chicago, Ill.*
Miss Josephine Jagmin, *Chicago, Ill.*
William Mendez, *Washington, D. C.*

Hal Michael, *New York City*
H. Earl Morton, *Muskegon, Mich.*
Bill Paul, *Columbus, Ohio*
Vasil Polyzois, *Washington, D. C.*
Sanford P. Rogers, *Arlington, Va.*
Robert E. Picking, *Chambersburg, Pa.*
Albert Bastianelli, *Detroit, Mich.*
W. Browning, jr., *New Haven, Conn.*
Mrs. A. B. Hatcher, *Port Chester, N. Y.*
William C. Herzberg, *Elmhurst, Ill.*

Kansas Wesleyan University, *Salina, Kans.*
Walter C. Jolley, *Los Angeles, Calif.*
Dr. Grant J. Rohrbach, *c/o PM, Seattle, Wash.*
Mrs. Harry Seifer, *Denver, Colo.*
George Simcox, *North Vancouver, Canada*
George W. Uderitz, *Vienna, Va.*
Department of Education, *San Juan, Puerto Rico*
William Frederick Crooker, *San Diego, Calif.*
Harold Raymond Moore, *Cincinnati, Ohio*

R. A. Mulac, *Chicago, Ill.*
Eduardo Ospina, *Cali, Colombia*
Jose E. Otoya, *Cali, Colombia*
Dr. R. L. Powers, *San Angelo, Texas*
Ralph G. Rohner, M.D., *New York City*
O. H. Stanton, *St. Louis, Mo.*
Burwell C. Derry, *Oakland, Calif.*
Donald A. Edgren, *Los Angeles, Calif.*
Mrs. P. E. Liebold, *Toledo, Ohio*
Earle David Moore, *Westmont, N. J.*

Leon F. Urbain, A.I.A., *Chicago, Ill.*
Thomas F. Goodman, *Memphis, Tenn.*
Kathryn Gribble, *Oregon City, Ore.*
D. H. McFarland, *Milbank, S. D.*
R. W. Shirer, *Kansas City, Mo.*
Thomas Tressel, *Buffalo, N. Y.*
Hermann Bachmann, *New York City*
"8 and 16er's," *Grand Prairie, Texas*
Robert C. Gray, *Washington, D. C.*
Mabel A. Krogh, *Minneapolis, Minn.*

John P. Lupo, sr., *Hartford, Conn.*
T. R. Rose, jr., *Warren, Ohio*
Herbert V. Slaughter, *Cincinnati, Ohio*
Dr. W. G. Walker, *Vancouver, Canada*
Gordon F. Whittier, *Larchmont, N. Y.*
Clute Jensen, *Tulsa, Okla.*
Morris Kelvin, *Brooklyn, N. Y.*
Thomas Newbold, *Weston, Mass.*
Ken Pierce, *Brooklyn, N. Y.*

Tacoma Amateur Movie Club, *Tacoma, Wash.*
Morton Aronowitz, *Brooklyn, N. Y.*
Delmiro De Caralt, *Barcelona, Spain*
Charles L. Cohen, *Newton Highlands, Mass.*
J. Wayne Curtis, *Murray, Utah*
Edward S. Dutcher, *Bryn Mawr, Pa.*
William Engstrom, *Seattle, Wash.*
Richard R. Frentz, *Huntington Park, Calif.*
Mrs. Edna Hunting, *Richmond, Calif.*
Donald Lucier, *Minneapolis, Minn.*
Manitowoc Amateur Movie Makers Club, *Manitowoc, Wisc.*
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Otto A. Thompson, *Monroeville, Ala.*
Elmer L. Young, *Glen Ellyn, Ill.*
T. F. Brownson, M.D., *Blytheville, Ark.*
Norman Ellison, jr., *Minot, N. D.*
E. A. Fischer, *Flin Flon, Canada*
Allan Frank, *New York City*
August Gondeck, *Harrison, N. Y.*

Thomas H. Roberts, *Seminole, Texas*
J. Scholten, *Wierden, Holland*
Max Stolz, *New York City*
Edward B. Trombley, *Rochester, N. Y.*
Leo Berkowitsch, *Zurich, Switzerland*
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Arthur L. Corson, *River Rouge, Mich.*
E. W. Farris, *Indianapolis, Ind.*
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Irving Paulenoff, *Queens Village, N. Y.*
Monroe M. Phillips, *Inglewood, Calif.*
N. A. Rockwell, *Harbor Springs, Mich.*
Herbert St. Goar, *Chattanooga, Tenn.*
W. T. Sample, jr., *Norwich, Conn.*
George Straka, *Lakewood, Ohio*
Joseph A. Egry, *Aultman, Pa.*
Martin L. Hutchison, *Mannerville, Pa.*

Marcel Julien, *Laval des Rapides, Canada*
J. G. Massey, *Dundee, Ill.*
John V. O'Neill, *Plainfield, N. J.*
Maurice A. Swan, *Omaha, Neb.*
Mrs. Freda C. Vendeville, *El Monte, Calif.*
Dr. A. D. Zachary, *Indianapolis, Ind.*
Edward Cenis, *Cambridge, Ohio*
Mrs. Phyllis Fraser, *New York City*
R. W. Hackett, *Taber, Canada*
John Klappas, *Pittsburgh, Pa.*
Mr. Nengerman, *Driebergen, Holland*
Edward C. Schmidt, *Chicago, Ill.*
Severin F. Scott, *New York City*
R. L. Seedorf, *Yuma, Colo.*
Hugh C. Smith, *Bozeman, Mont.*
R. G. Spera, *Brooklyn, N. Y.*
Irving Stein, *Chicago, Ill.*
E. Sternberg, *Seattle, Wash.*
Rev. John Szurek, *Stockbridge, Mass.*
James E. Tannehill, *Fort Wayne, Ind.*

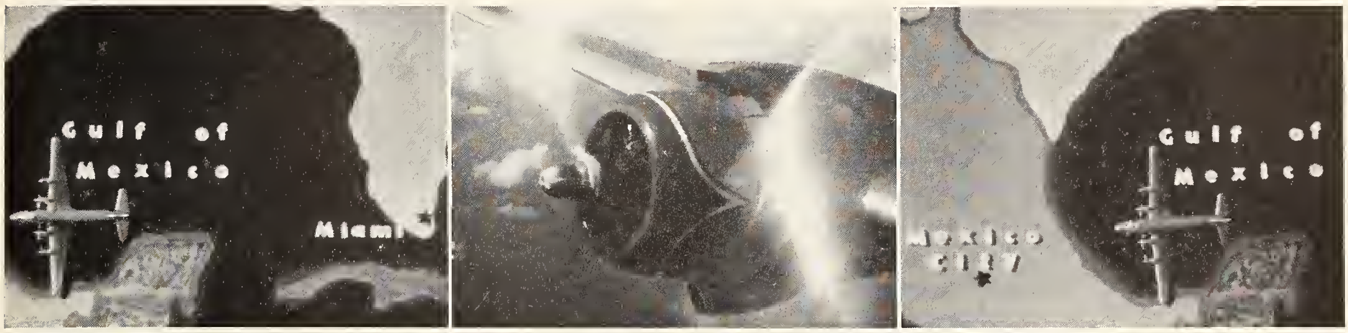
Charles R. Trevaskis, jr., *Elyria, Ohio*
R. L. Whitney, *Taber, Canada*
Frank S. Whyman, *Blacksburg, Va.*
Edward B. Wright, jr., *Toledo, Ohio*
Harold J. Feldman, *Brooklyn, N. Y.*
Howard C. Hauck, *Detroit, Mich.*
Alfred I. Ilton, *Kew Gardens, N. Y.*
R. C. Nailling, M.D., *Asheville, N. C.*
Perry J. Nott, M.D., *Long Beach, N. Y.*
Sam Paull, *Los Angeles, Calif.*
Calvin L. Reed, *Sacramento, Calif.*
Richard W. Rutan, *Rochester, N. Y.*

Thome Ignacio Botelho, *Rio de Janeiro, Brazil*
Joe Anderson, *Benton Harbor, Mich.*
Paul R. Buehler, *Allentown, Pa.*
Miss Alfhild M. Christophersen, *Sonoma, Calif.*
Merwyn A. Eckert, *Encino, Calif.*
Bela Fauer, *Detroit, Mich.*
John Gruden, *Dearborn, Mich.*
Harry T. Mason, *Ridgewood, N. J.*
John R. Poss, *Gates Mills, Ohio*
Socrates Theodoran, *Dearborn, Mich.*
George F. Thomson, *Sheridan, Wyo.*
S. Tourshou, *Philadelphia, Pa.*
Paul Canstein, *Berkley, Mich.*

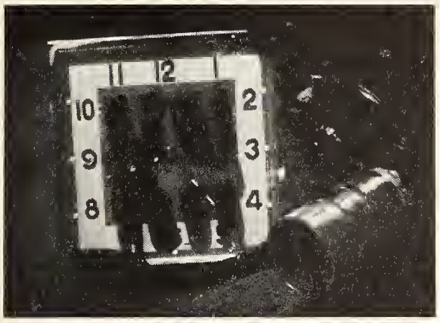
TITLES AREN'T TOUGH!

16mm. frames by FREDERICK R. KLOSTERMAN, ACL

MAKING titles, for Fred Klosterman, ACL, seems to be about as easy an operation as taking the proverbial candy from children. "I have no formal titling equipment," he wrote us. "I simply use my camera on a tripod, a 1 inch lens, ¾ inch letters and any objects for decoration that I find at hand. And I use sunlight for illumination." This seeming so simple, we asked Mr. K. also to describe his layouts. The picture captions are his.

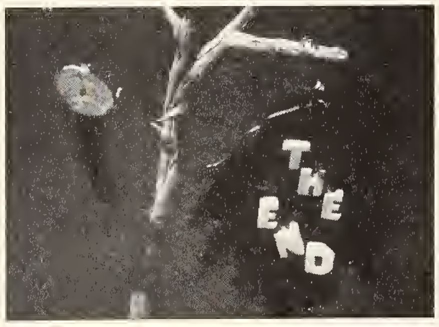


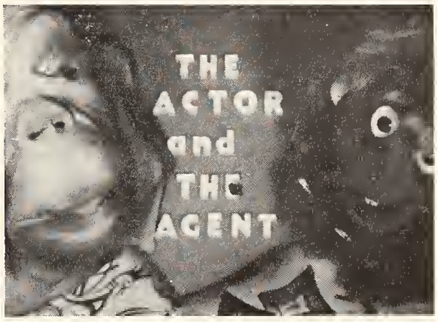
THIS MAP AND PLANE series was a combination I dreamed up of animation and live action. The map I painted on poster board with water colors—ocean blue for the Gulf, desert tan for the land and silver on the toy plane. The intercut shot of the plane's props I shot from the co-pilot's seat of a Guest Airways DC-4. Note cross lighting on toy plane and "Mexico."



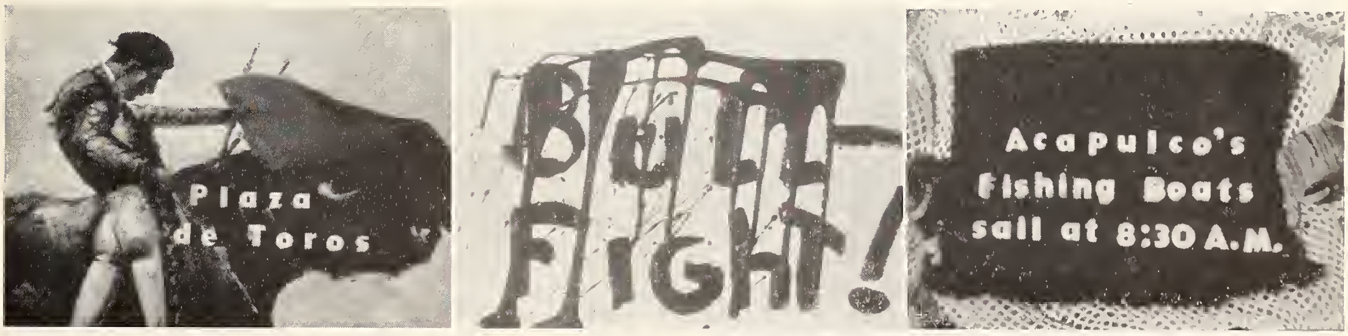
NEWS OF THE HOUR is the lead title for a newsreel film I have made. The background is a maroon bath towel I snitched from the bathroom, the clock is gold and the camera gray. The letters, once white, I painted dull black.

THIS END TITLE is the one I made for the newsreel film. Over the same maroon towel I erected vertically the natural-colored driftwood, hung from it a dark-red leaf-shaped ashtray and a watch. The white letters are glued on.





THIS LEAD TITLE is for a comedy skit. The heads are carved coconuts usually bought by tourists. The one at left is covered with a flesh-colored mask, the one at right wears a blonde wig. Bright neckties are worn "live" later in film.



THIS TORERO TITLE was easy! The background was simply a painting that I bought in Mexico City—bright red cape, brown bull, a pastel sky and the matador is in brown and tan. . . . My wife helped me with the "Bull Fight" title and we had a lot of fun. On a sandy-white card and using blood-red paint, we spelled out the words with single-frame shooting—and then splashed it for good measure with gobs of paint. . . . On the "Acapulco" shot, the white letters again are on a background of maroon, but this time a hand towel. The natural-color fish net is in actuality my wife's beach jacket, including the cork floats!

MAGNETIC MARCHES ON!

THE application of magnetic sound to motion pictures has become a long-awaited reality, as special equipment designed to combine the two makes its appearance on the market. This exciting new method of recording on film gives the amateur movie maker a fascinating field to explore—the addition of permanently synchronized sound to his footage.

This growing interest in magnetic sound on film takes another long stride forward as Bell & Howell unveils its version of a combined 16mm. magnetic and optical sound projector. The new Filmosound 202, as it has been named, handles double-perforated silent and single-perforated sound film and has a capacity up to 2,000 feet. Priced at $699, it is available at photographic dealers now.

BASED ON FILMOSOUND 185

Basically the 202 is identical in many ways to the earlier single-case model 185. Threading and operation of the projector controls are identical, as are their film transport mechanisms. Both have forward and reverse motion, motor rewind, 1000 watt pre-aligned lamp with direct lighting, coated 2 inch Super Proval *f*/1.6 lens, gear drive, rotary disc shutter, blower cooling with fins, speed control for 16 and 24 frames per second, built-in 6 inch speaker (or separately cased 12 inch speaker) on a 40 foot extension that can be operated in the case or removed and used at the screen.

NEW FEATURES ADDED

The new 202, however, has certain construction changes that give it the greater versatility required. A new sound drum assembly and amplifier enable the equipment to handle magnetic as well as optical sound, while an electrical safety system guards against accidental erasure of the recording. This assembly, in addition to its optical mirror which functions during the playback of optical sound on film, contains a magnetic record-playback head and a magnetic erase head. In order to insure flutter-free sound reproduction from the moving film, the sound should be picked off at a point in the film path where the speed is most stable. (This applies to both optical and magnetic sound.) So the assembly has been provided with a pair of levers to rotate either the mirror or magnetic record head into position, then a snap-lock arrangement insures positive alignment and location of either one, as desired.

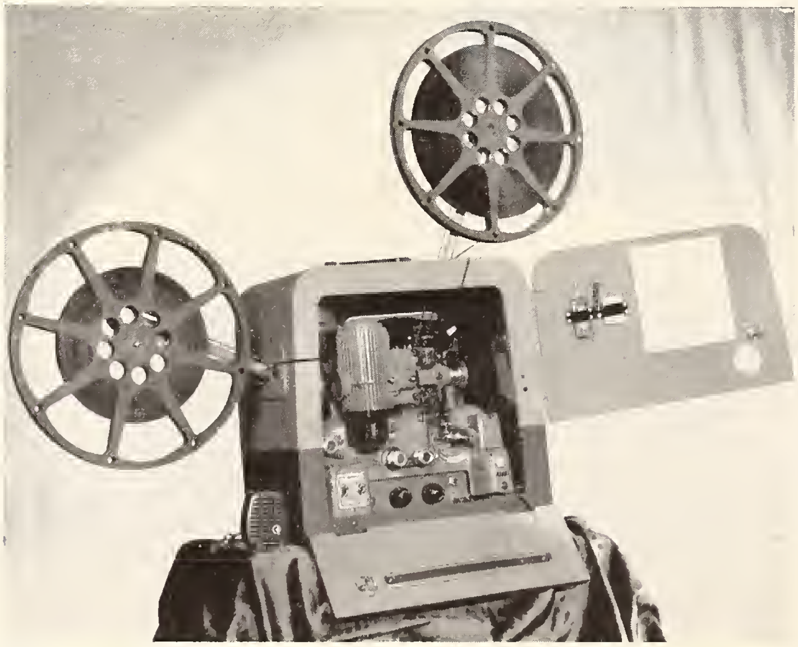
FIVE SEPARATE FUNCTIONS

A completely new amplifier performing a variety of functions has been built into the new projector. It plays back optical sound on film, plays back magnetic recordings made on the magnetic track, records and erases magnetic sound on the coated film as desired, and also serves as a public address system. This versatile amplifier is provided with a master volume control with on and off switch, microphone volume control, recording level indicator, function selector switch, tone control, phono jack, and microphone jack.

RECORDING PROCEDURES

A little neon light adjacent to the tone control is a signaling device that indicates when the proper recording level has been reached. A microphone and phonograph can be connected to their respective jacks, and the volume controls adjusted while test signals are played through the amplifier. During the tests, either or both the microphone control and master control are adjusted until the neon indicator just begins to flash at the heaviest portion of the signals. The projector is then ready for recording sound of the most desirable quality.

The Bell & Howell Company, with its Filmosound 202 projector, joins the march of magnetic sound on film



THE FILMOSOUND 202, Bell & Howell's version of a combination optical- and magnetic-sound on film projector and recorder, is pictured above. $699.00.

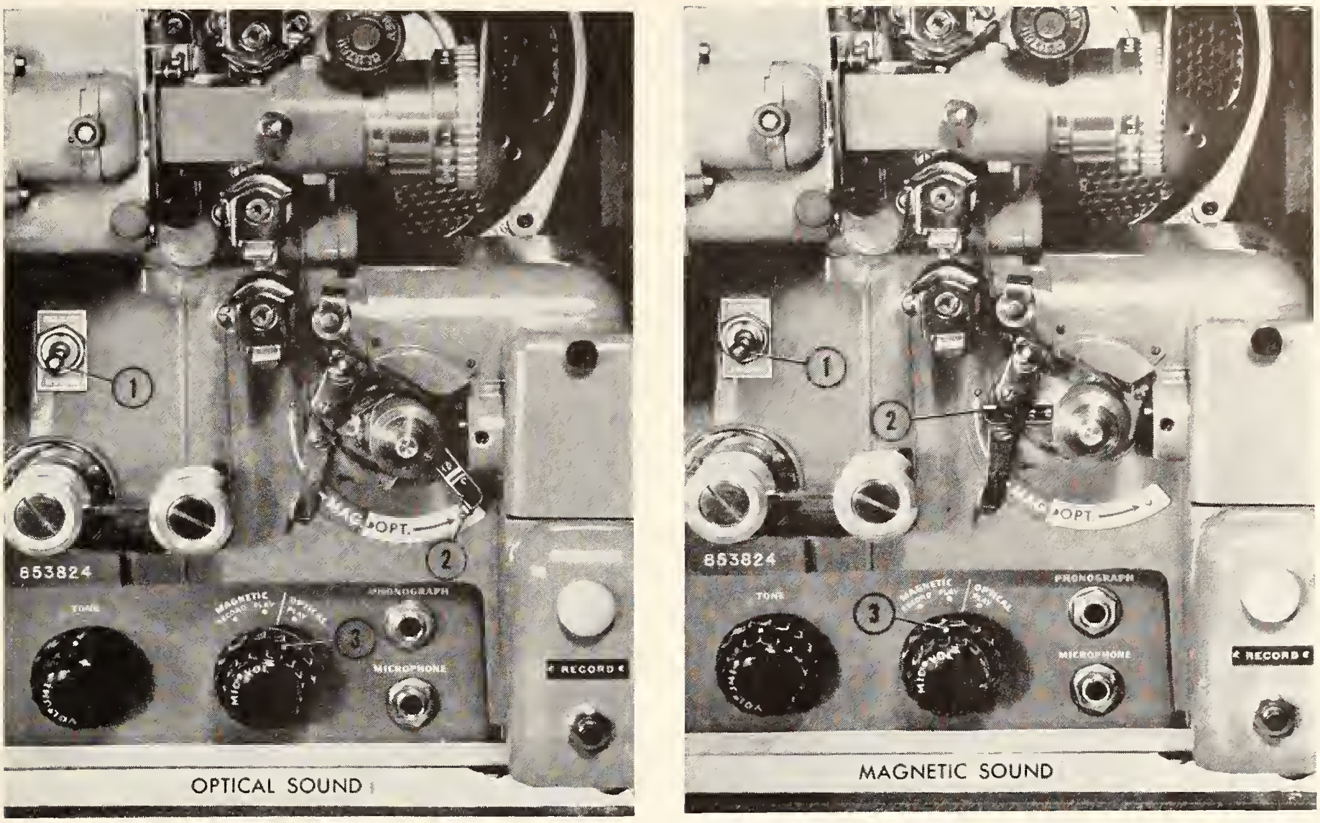
ADDING SOUND AT 16 FPS

Recordings can be made at either 16 or 24 frames per second. While the latter is the more desirable speed, satisfactory results can be obtained at 16 fps—which is most likely to be the projection speed of existing amateur footage. In order to add magnetic sound to this 16mm. silent footage now in your library, you first have a photographic laboratory make a duplicate on single-perforated stock. You then have a magnetic stripe applied to this copy by a firm equipped to perform this service—and you are ready to record.

In this connection, Bell & Howell is pleased to announce (along with its magnetic projector-recorder) that it is now offering magnetic striping under the trade name "Soundstripe." For the present this service will be available at Chicago only, and the current price is 3½ cents per foot.

GUARDS AGAINST ERASURE

Since the Filmosound 202 is a combined magnetic recording and playback projector, it has been provided with an ingenious electrical interlock system that prevents accidental erasure of magnetic sound. This safety device



MAJOR CONTROLS OF 202 are seen above set for magnetic playback, and at left for optical sound. Numbered features are (1) silent or sound speed switch; (2) control lever governing function of sound scanning drum; (3) three-place sound selector knob, reading (l. to r.) magnetic record, magnetic play and optical play. Outer knurled rim of same knob is separate microphone volume control, while at right are mike and phono inputs, recording safety button and telltale pilot light.

is a special red "press-to-record" button, which will operate only when the projector motor is in the forward-running position. When the motor is reversed or shut off, the button is disengaged and cannot be re-set until the motor is in the forward-running position and the button deliberately pressed again. Thus, if the operator makes a recording and decides to reverse the machine and play it back immediately, this foolproof safety device makes it impossible to erase the recording accidentally. As a visual aid, a small pilot lamp located directly above the press-to-record button indicates when the button is engaged. This automatic cutoff of the recording function when the projector is reversed should be of special value when back-tracking one's film to correct minor mistakes in recording.

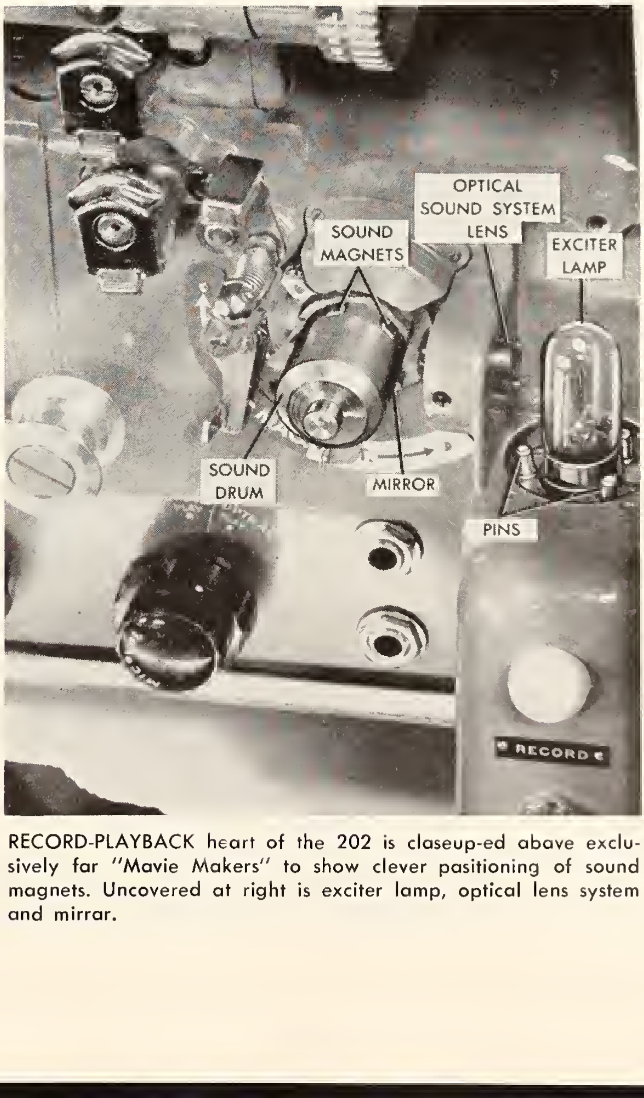
MIXING PHONO AND MIKE

A phonograph, tape recorder, or FM tuner can be played through the phono jack when the projector is being used either as a recorder or PA system. The master volume control will control the output of the amplifier. But if voice is added, the phonograph (or other instrument used) must have a separate volume control so that the proper signal balance can be obtained for mixing the microphone channel with the phonograph channel when adding background music to narration. The mike jack is for a microphone only; the average phonograph will deliver too large a signal, resulting in a distorted tone.

MAGNETIC AND OPTICAL

Perhaps one of the more revolutionary aspects of magnetic recording is the "half-track" coating which has come out of Bell & Howell's work with magnetic sound. This term means that magnetic material can be coated over one half of an optical track without causing any appreciable loss in sound quality when the latter is played. Thus the two tracks side by side offer possibilities for an indefinite number of interesting applications—commentaries for two different types of audience on the same film, two languages, etc.

[Continued on page 61]



RECORD-PLAYBACK heart of the 202 is closeup-ed above exclusively for "Movie Makers" to show clever positioning of sound magnets. Uncovered at right is exciter lamp, optical lens system and mirror.

Mixing sound for your movies

Here's how to balance voice and phono signals for magnetic recording

ALBERT B. DAVENPORT, ACL

IN MAY, 1950, under the title *A Simple Sound Control,* Al Morton, FACL, discussed and diagrammed a mixing box for feeding voice and disc sound into the single input of his optical sound projector. The signals thus fed to the projector were then amplified by it and reproduced through its loudspeaker in direct accompaniment of a silent film screening.

My problem was slightly different. But as I studied the Morton setup, it seemed to be—with proper application—just what I had been looking for. As far as I know, my application of the Morton mixing box has not been published. And it may not be theoretically correct. But it has worked out quite successfully for me.

My aim was to use the box to mix and control the combined outputs from a microphone and a phonograph, applying them to the input of my Webster Chicago wire recorder (Model #180). Like most other recorders, this one has only a single input connection, which has a dual function depending upon the type of connection used with the input cords. As a result, when the microphone is in use there is no way of mixing background music with voice—other than picking it up through the mike itself, which is not so satisfactory as electronic recording. Likewise, when music is being recorded electronically, the mike cannot be used at the same time.

The Morton mixing box, however, with only slight variations in hookup, has proven a very satisfactory answer to this dual problem—and without any internal changes in the recorder itself.

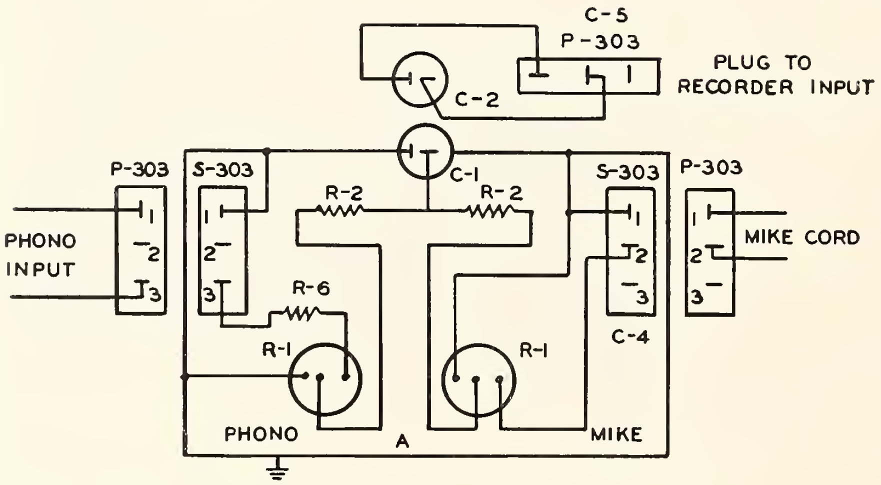
Before beginning assembly, examination of the recorder hookup showed that, by the use of a three-contact "Jones" input socket, the microphone was plugged in directly for voice recording. But when the phono cord was to be used, by a variation in the connections of the input plug attached to it, a 1 megohm resistor is cut into the circuit to act as a voltage divider to take care of the increased voltage being applied. Since I intended using a single shielded conductor cord from the proposed box to the recorder input, it was evident that the extra resistor would have to be incorporated in the new circuit in some manner. The solution which was arrived at, as I say, may not be theoretically correct. But it seems to work successfully for me.

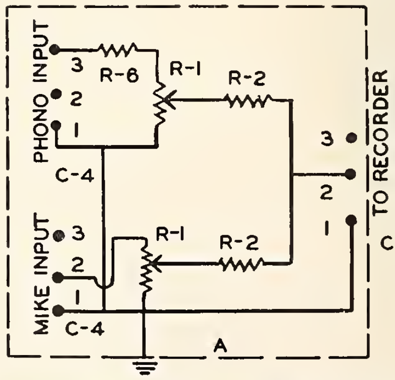
THE MATERIALS NEEDED

SYMBOL	QUAN.	PARTS AND DESCRIPTION
"A"	1	Metal utility cabinet, 4" x 4" x 2", Type 3810
R-1	2	Mallory potentiometers, Midgetrols, Type U-53 1 meg., taper #1, audio
R-2	2	Omite "Little Devil" resistors, 1 meg., ½ watt
R-6	1	Omite "Little Devil" resistor, 1 meg., ½ watt
C-1	1	Amphenol microphone connector, 75-PC1-M, male
C-2	1	Amphenol microphone connector, 75-MC1-F, female
C-4	2	Jones sockets, Type S-303-AB
C-5	1	Jones plug, Type P-303-CCT
	6'	Belden cable, #8412
	1	Dial plate, 1-10 scale, "Microphone"
	1	Dial plate, 1-10 scale, "Phonograph"
	2	Bar knobs, red, 1¼", setscrew type
		Shielded wire, nuts, bolts, etc.

Taking the hookup of the Morton box as published (see page 185, May, 1950—*Ed.*), I inserted an extra 1 megohm resistor in the phono side of the circuit within the box, between the phono input and the R-1 (potentiometer). This was to eliminate the use of the resistor of the same value inside the recorder. The input cord from box to recorder has a Jones three-contact plug attached, wired to points 1 and 2 of the plug, 1 being the ground and 2 the hot wire. The net result is that the box is now connected to the recorder just as a microphone would be, so that the resistor in the recorder is not used. This arrangement allows complete control of the phono input volume just as though the regular phono cord had been used.

The only other major change that has been made is the type of input connectors used on the box. Since my setup uses Jones plugs for both the phono and mike cable connectors, Jones panel mounting sockets (Type S-303AB) were substituted for input connections, while an Amphenol-type connector is used for the output connection (75-PC1-M and MC1-F types being used). Admittedly the Jones sockets are harder to install, as it is necessary to cut out holes for them; but if mounted properly they make a neat appearance. The Amphenols originally recommended are self-ground- [Continued on page 62]



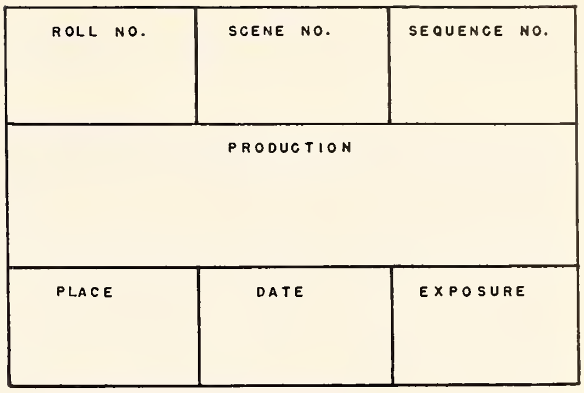


WIRING DIAGRAMS for the author's voice and phonograph mixing panel are outlined here.

TWO AIDS FOR EDITING

For an unfailing film marker, try using a scene slate, says

DANIEL HARRIS, ACL



ROLL NO.	SCENE NO.	SEQUENCE NO.
PRODUCTION		
PLACE	DATE	EXPOSURE

SAMPLE scene slate recommended by the author is charted at right. A simpler version might be used in home movie shooting.

SOONER or later in every editing system one faces the problem of identifying individual scenes. Last month, for example, a member described his rack-and-tab method of editing. Then there are the so-called egg-box systems, the barrel and numbered clips and so on. But I do not recall reading recently of the scene slate.

A version I like is illustrated on this page. For simpler shooting—around the house or on a holiday—you may wish to simplify it. But don't drop the entries for roll, scene and sequence numbers. For these are the key ones in the scene slate's aid to editing.

Before shooting each scene, you enter on the slate the roll number, the scene number and the sequence number. After shooting each scene, you hold the slate in front of the camera and shoot a few frames of it. By this simple maneuver you have "written" a scene identification tag indelibly into each scene you shoot.

Comes the editing stage, you sit down at your viewer, thread up roll 1, mark "Roll 1" at the top of a sheet of paper and then proceed to jot down in order a brief description of each scene: 1-1: LS swiming pool; 2-1: MS group of bathers; 3-1: two-shot of Mary-Patricia and Don talking, etc., etc. After each roll has been listed, you are then free to cut it up and temporarily file the scenes in whatever manner you normally follow. The important point is that each clip carries with it its identifying frames of roll, scene and sequence numbers. Only when you reassemble the footage are these finally removed.

Creating a scene slate is simplicity itself. To begin with, you actually use a slate so that the chalked-on entries may be easily erased and changed. I'd suggest trying your neighborhood toy, stationery or dime store, where you ought to pick one up at from 25 to 50 cents. The size should be as large as possible and still fit in your gadget bag, and ideally it should maintain the 3 by 4 proportions of the film frame. A slate 6 by 8, for example, gives plenty of entry room and is fully covered by the standard camera lens at just less than 2 feet away from the camera.

In ruling in the cross sections it is best to use something (white paint, for example) which will not come off if a damp cloth is employed as an eraser. For chalking in the entries on the slate I find white chalk is best for black and white emulsions, a bright red for color shooting. And here's a further aid of the slate in your filming. Letter permanently on the back of it your name and address and shoot maybe a dozen frames of this at the start of each roll. This way, you'll never lose a film through a faulty or illegible return address on the carton.

Add timing to your action editor, says

HOWARD A. MOORE, ACL

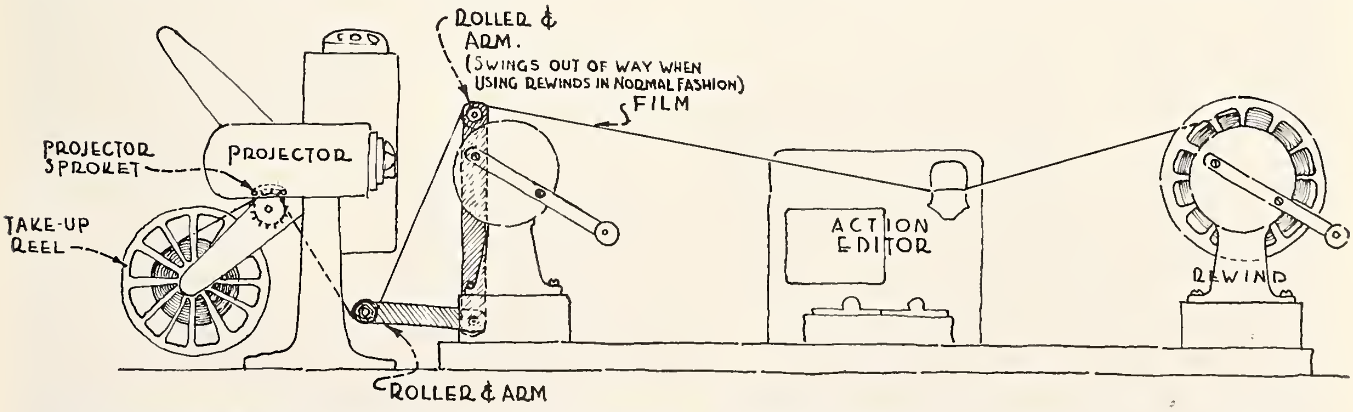
WITHOUT meaning to rule out any additions, I'd say that high among the basic functions of film editing are the following: (1) the removal of all faulty footage; (2) the rearrangement of usable footage in suitable order, and (3) by a final trimming and timing, the creation of that important thing called pace.

All right, No. 1 is an easy and immediate process—*out* with the perforated emulsion numbers, light frames, over and underexposed scenes, etc. No. 2 is a methodical but often exciting operation, which can be carried out in any one of several ways. And both Nos. 1 and 2 are immeasurably aided and abetted by use of an action editor.

But No. 3—No! For, in my experience, the hand cranked movement of a scene or sequence through an editor cannot create an accurate impression of its pace. The scene moves, yes; but it does not move at the same rate or with the same visual-sensory effect as in a projected screen image. Thus, you find yourself involved in a coil of threading up the editor, running the film through, making notes and then splices, threading the film in the projector, making notes, back to the editor, more splices and back to the projector —all of which adds up to an undesirable amount of film handling. Something, as the saying goes, had to be done about it.

I reasoned it out this way: if hand-cranked movement was wrong and pro-

[Continued on page 60]



WITH YOUR PROJECTOR pulling the film through your action editor, an accurate estimate of true screen pace may then be made.

INCIDENTALLY SPEAKING...

In which MOVIE MAKERS exposure expert explains and illustrates the case for the incident light meter

Last July and August, in a two-part article called "You and Your Meter," MOVIE MAKERS *analyzed and answered the basic problems of using the reflected-light type of exposure meter.*

Currently, in order to examine fairly both sides of the exposure meter picture, we present the same author-photographer with his analysis of the incident light meter. —The Editors.

LEO J. HEFFERNAN, FACL

IN the judgment of many experienced photographers, the most convenient means of determining correct exposure for black and white as well as color films is to be found in the use of the incident light exposure meter.

And perhaps this judgment is increasingly borne out by the types of meters currently being offered. For today all of the major meters on the market provide, either directly or via an adapter, for incident light readings. Generally speaking, such a meter is placed in the position occupied by the subject and is pointed toward the camera. The meter is then actuated by the light falling on (or *incident to*) the subject, without regard for the relative reflectance of the background or foreground objects. The exposure indicated will be correct for average toned subjects (see Fig. 1).

ILLUMINATION DETERMINES EXPOSURE

In other words, exposure is here determined solely by the intensity of the light illuminating the subject—assuming that the latter is average in tone. You will note that this system is exactly similar to the exposure guides packed with color films and often known as "sky-charts." For these guides deal in such sky conditions as Bright, Hazy, Cloudy Bright, Cloudy Dull and Open Shade—each of them, clearly, a measure of light intensity.

But the sky-chart system of exposure estimate concerns itself also with another factor—relative subject brightness or reflectance. And, on occasion, so must the incident light meter—or rather, so must the user of it.

LIGHT AND DARK SUBJECTS

For when bright colored subjects—or dark colored subjects—occupy a large part of the picture area and are important pictorially, their high (or low) reflectance must be taken into account. For example, large expanses of white sand, snow scenes, bright flowers, white buildings, fair-skinned blonde persons and other similarly light subjects will require ½ stop *less* exposure than the meter indicates (see Fig 2). On the other hand, dark brown, maroon, dark blue and black objects, dark foliage and other subjects of low reflectance will look better on the screen if ½ stop *more* exposure is given than the meter calls for (see Fig. 3).

But, you will ask: "How will I *know* when a subject is lighter (or darker) than average?" Well, you come to know by learning; and you come to learning by experience. For the intelligent cameraman will be constantly training his eyes to estimate both the intensity of light conditions and the relative tonal brightness of his subjects. He will, if in doubt, shoot the same scene three times: using first the exposure he thinks is right, then a diaphragm opening ½ stop smaller and finally an opening ½ stop larger than the norm. He may then have to discard two of the shots; but the quality of the perfectly exposed scene more than compensates for the loss. And by this test he has added to his store of exposure experience.

MIDPOINT RANGE OF REFERENCE

Besides, there are also more exact scales of reference. Specifically, a light colored subject is one which is more

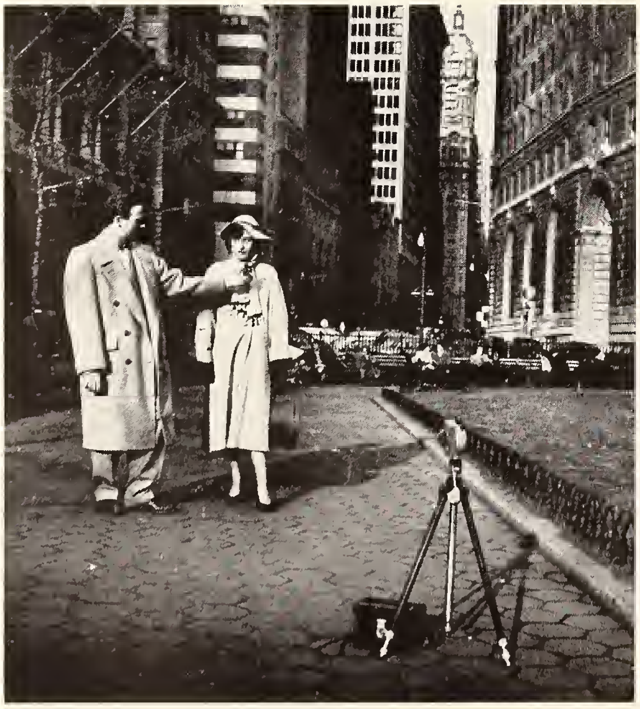
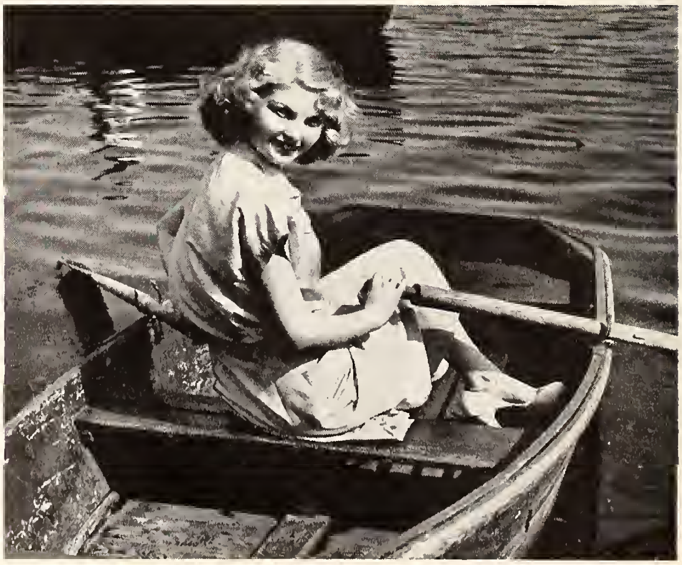


FIG. 1 (left): Normal use of incident meter positions it at subject pointed toward camera. Average subject will read correctly.

FIG. 2: Correct rendition of light colored subject, such as the blond below, will call for ½ stop less than the meter indicates.



Photographs by Leo J. Heffernan, FACL

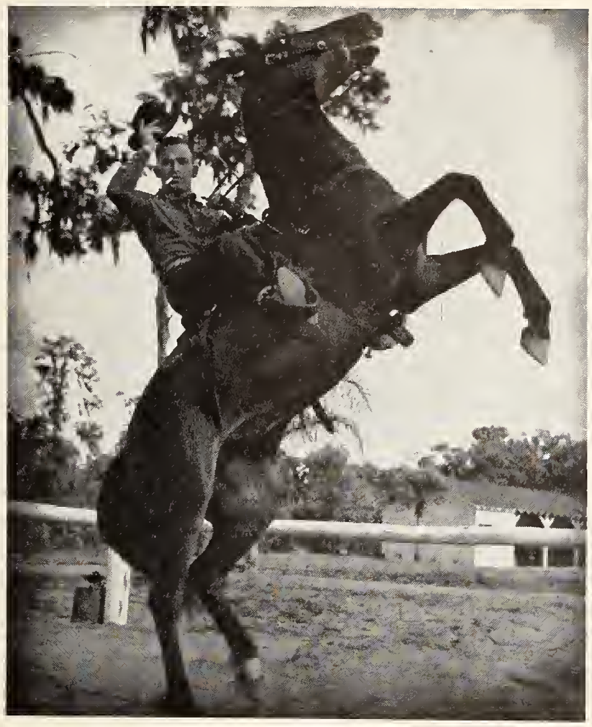
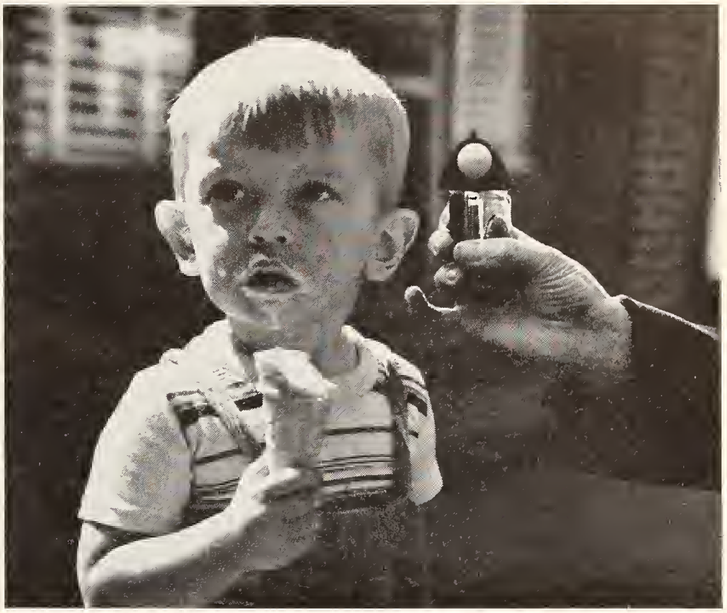


FIG. 3: Dark subject will need ½ stop more exposure than meter shows.

FIG. 4 (below): Correct exposure for shadow side of a back lighted subject is arrived at by computation within 1:4 brightness range.



than three times brighter than the midpoint of brightness range. This midpoint is found in objects which reflect 18 percent of the incident light. For example, lush green grass or a medium gray suit or overcoat would be about midpoint, while a photographic gray card provides the exact (18%) midpoint of reflectance. Since a white card reflects 90 percent of the incident light, it is therefore five times brighter than midpoint. Thus, a handy way to identify a light colored subject would be to estimate if the scene or object approaches the white card in tone more nearly than it does, say, a gray suit. If it does, the chances are that it is more than three times brighter than midpoint and calls for ½ stop smaller diaphragm opening.

With dark colored subjects the system is similar, except that one visualizes a black card rather than a white card. If the tone of the subject seems to be closer to black than it is to the midpoint tones of the gray card or green grass (judging the light reflectance, *not* the color), then it probably reflects less than 1/3 as much light as do midpoint objects. In which case the lens diaphragm is opened ½ stop wider.

FLESH TONES ARE AVERAGE

However, in determining to make one or the other of these exposure compensations for a light or dark scene, the cameraman should also bear in mind one unchanging exposure standard. *Flesh tones (unless markedly light or dark) are always regarded as average in reflectance.* And further, the incident light meter is at its very best in estimating correct exposure for these flesh tones. Thus, the ideal rendition of the face and hands will suffer under a ½ stop change in exposure for a light or dark scene.

This, obviously, poses a pretty problem. For the majority of amateur movie scenes include people, and, estimated exposure-wise, people are average in subject brightness. Thus, filmed against a predominantly light background (a beach scene or snowscape, for example), flesh tones will be rendered darker than the average if the indicated ½ stop less exposure is used for the background. And exactly the opposite will be true in filming flesh tones against a darker setting.

The best solution of this dilemma probably is offered by the following precept: where the human figure dominates a scene physically, or where it is of primary importance dramatically, exposure should be estimated for the flesh tones involved. Either or both of these circumstances will be likely to exist in scenes (measured in camera coverage) from the closeup to the medium shot. On the other hand, where the setting itself is of primary importance and the human figure is dwarfed, exposure should be estimated for the setting. The scenic long shot is the obvious example of this circumstance.

VARIES WITH LIGHT SOURCE

All that has been said thus far presumes that the dominant source of light falling on the subject will be behind or slightly to the side of the camera. Outdoors, this dominant light source is obviously the sun, and the lighting cited is generally called "front" or "flat" lighting. Indoors, the same situation obtains under the so-called "triangle" lighting setup, although only the two frontal units (the key and fill lights) have any bearing on the incident exposure. Under either of these circumstances, the incident meter reading for average subjects can be used directly.

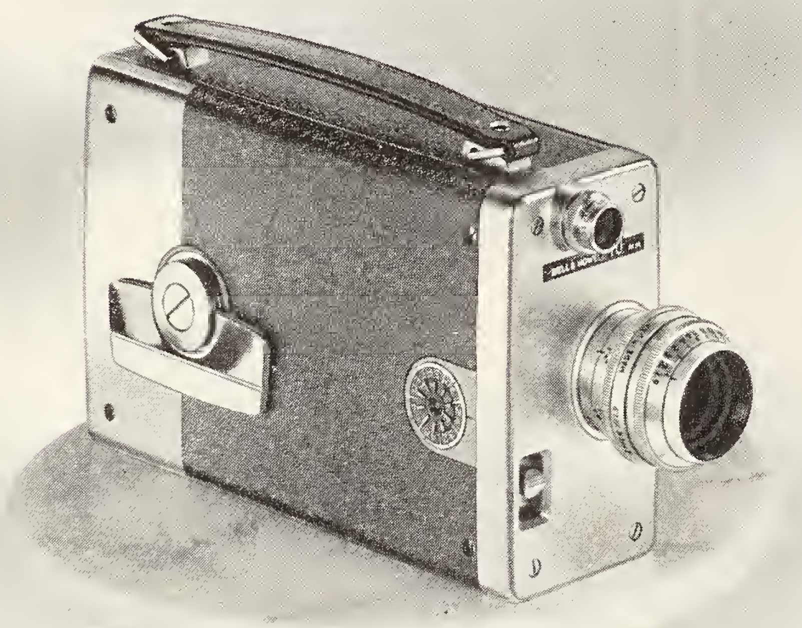
With other lighting setups, it becomes a question of just how the cameraman wants the subject to appear on the screen. For example, in a me-

[Continued on page 56]

FIG. 5: On sunsets and silhouette shots, normal usage is reversed, and the meter is pointed directly toward light source.

BRAND NEW...

and a WINNER, too!



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"200"

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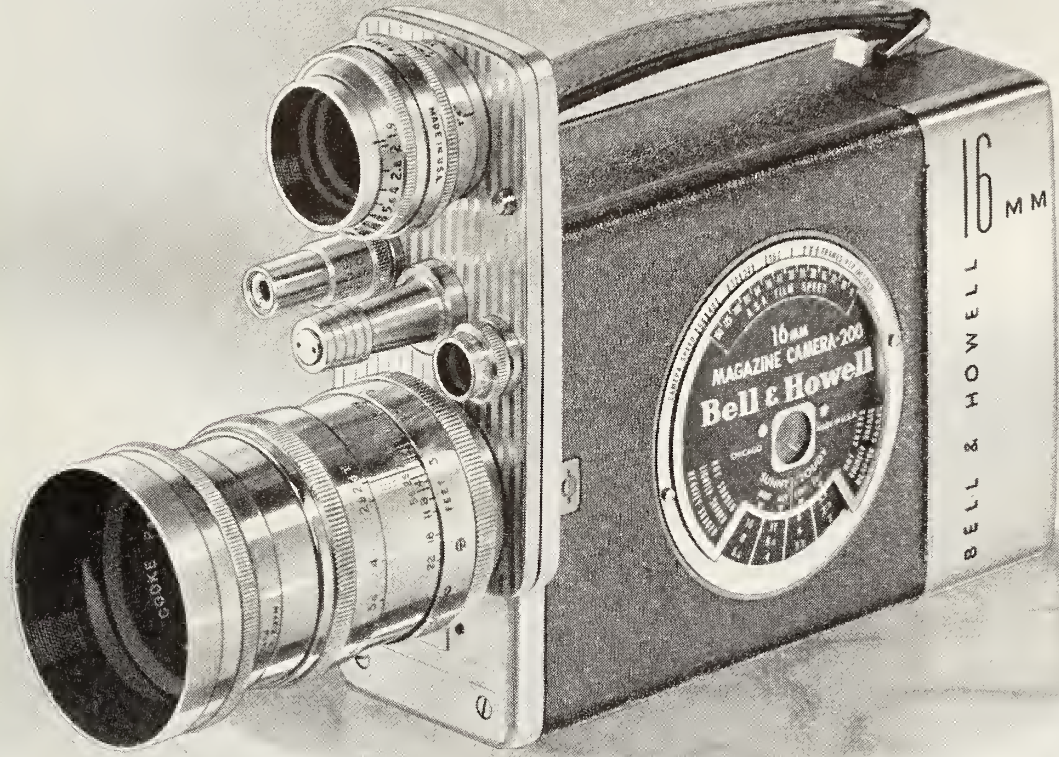


THE NEW

Bell & Howell "200"

This finest of the 16mm magazine loading movie cameras—in the single lens model (at left) and in the turret model (above)—is distinguished by these features: instant loading with a magazine of 16mm film . . . 5 precisely calibrated operating speeds (including true slow motion) . . . film plane mark . . . 12½-foot film run to get *all* action . . . convenient ratchet winding . . . continuous run lock and single frame release . . . a new, built-in exposure guide for determining correct exposure instantly . . . finest 1" f/2.5 Filmocoted lens that can be quickly interchanged with other lenses . . . and a positive viewfinder that shows you what you get. Like all Bell & Howell Cameras, the new "200" is guaranteed for life.* With the Swifturn turret model, you have additional movie-making versatility—lens and matching viewfinder rotate into position simultaneously and instantly. See the new "200" at your dealer's today!

*During life of the product, any defect in workmanship or material will be remedied free (except transportation).

You buy for life when you buy Bell & Howell, Chicago 45

"JUST FOR FUN!"

THE FAMILY FILM

How effort, editing—and the help of her husband—made a finished movie from a lady filmer's scrap bag

VERNA TURNEY, ACL

PERHAPS no self-respecting bird dog should ever be named Betty! But ours had been; and it occurs to me now that this may explain an otherwise inexplicable habit of this capricious canine. *She eats bananas!* Crazy about them, in fact.

So, anyway . . . If your dog eats bananas, why naturally you take some pictures of it. And if the neighbor's king-size Collie shares his saucer of milk with a tiny waif of a gray kitten, why you take some pictures of that too. And what female filmer—or male filmer either—could resist the visiting toddler who holds Mother's hat aloft with both hands, jams it down over one eye and then, turning her baby face up to yours, claps her hands in delight over the triumph she feels has been hers?

You can't resist, of course. So you take more pictures still, until one day you find your catchall box of odds and ends is running over. That's the time to take action on the growing pile. And perhaps an outline of what I did may suggest to you some similar solution of this "snapshot" picture problem.

TITLES START THE STORY

First off, you will need a good, general it-covers-everything lead title. I settled on *Just For Fun* (see 1), which certainly leaves the door wide open for most any sort of human interest sequence. Secondly, you will need some sort of simple connective (other than subtitles) to tie together your varied subjects. A husband, for example, can come in handy.

But plan the part you will ask him to play shrewdly and with an eye to his comfort. My chosen setting was the seclusion of our backyard, with a high hedge for privacy and as a neutral background (2). My properties were a red and white checked hammock in a green metal frame, a white tea cart near the head of the hammock, and on it a stack of books and a cooling pitcher of refreshments. And, amid this luxury, my plans called for friend husband to lie flat on his back and appear to read the books. He played this demanding role perfectly (3).

And now for the titling. As you will see in the illustrations, the lead title of *Just For Fun* was decorated with a number of objects suggesting the subjects to follow. The subtitles were, as shown, the cover names of the several books; these I had hand-lettered in India ink and attached to the regular book covers with cellophane tape.

KEEP SUBTITLES SIMPLE

The first of these (after an opening sequence establishing That Man in the hammock) was *Small Fry*. Goodness knows, you could introduce any sort of kiddie comics with *that* one; but the sequence I had in mind was one made some time ago at a tiny-tots amusement park. At the entrance, setting the fairy-tale atmosphere, stood a giant model of that rollicking residence of the Old Woman Who Lived in a Shoe (4). Pictured from several positions, to reveal the many small heads peering from windows and the clothes flapping on the line, it made an ideal opening for this sequence.

But the real meat of this part of the movie was the sequence on a miniature railroad (5 and 6). No toy stuff, this; just kid-size reality. And no undramatic Diesel engine either; ours was a genuine huff-and-puff steamer. The opportunities for angles seemed unlimited—first a medium shot of the kids getting aboard, then a full shot of the locomotive, followed by a closeup as the engineer stoked his half-pint Iron Horse. In shooting the actual train ride, I tried always to create a sense of progression and to keep the outfit moving in one general direction from the audience viewpoint. Later, editing helped this along by cutting out any possible overlaps.

VARYING THE ROUTINE

At the close of the *Small Fry* series, I returned to That Man in the hammock as he closes the book, places it on the table and, taking the next book from the stack, opens it and begins again to read. On the cover of *it* (7) we see the subtitle *Pets*. Although this same procedure is employed to introduce each new subject, variety can be infused into these actions by changing your camera angles and distances. Also, further along in this book business, I suggested to T. M. that he swing his legs over the side of the hammock, reach for the pitcher on the tea cart and pour himself a glass of water (8). Despite the demand here for action (not to say acting), he played this part of the drama with alacrity.

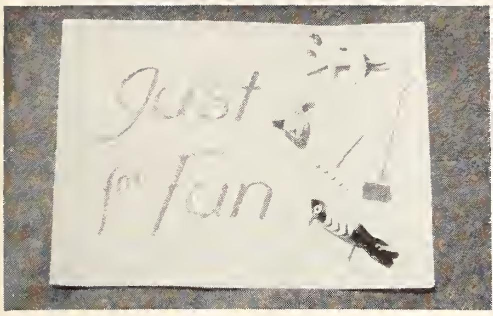
BETTY, THE BANANA HOUND

Featured, of course, in my *Pets* series was a sequence on Betty, the banana hound (9). I opened with a closeup of a bunch of such fruit on the backyard table. From this, in a medium shot, we establish That Man seated beside the table as the bird dog comes running into the picture. Her master reaches for a banana and peels it, as Betty whimpers, whinnies, prances and begs. Then there are a number of near shots as the tasty morsels are broken off and dropped into her watering mouth. The sequence ends (as does the banana!) when T. M. tosses the empty banana skin aside and Betty hurtles after it and out of the picture. (That king-size Collie, of course, and the little kitten were included also under the *Pets* subtitle.)

FLOWERS AND FISHING

Now, do you have a flower fancier in your family? Well, with a little preparatory fixing, then, it will be as easy as picking posies to feed your favorite flower closeups into this picture. After a *Gardening* book subtitle, I opened with a closeup pattern of crossed hoe and rake with a trowel couchant between them. Into this pretty composition there then reaches a grimy hand groping for the hoe, and as we cut back to a medium shot there is Guess Who giving the geranium bed a going over. Under a stuffy, legalistic interpretation of my lead title (*Just For Fun*), I suppose this scene might be charged with stretching the truth a little. In any case, it offered me a fine opening to mix into this pot-pourri my choicest closeups of floral beauty.

1



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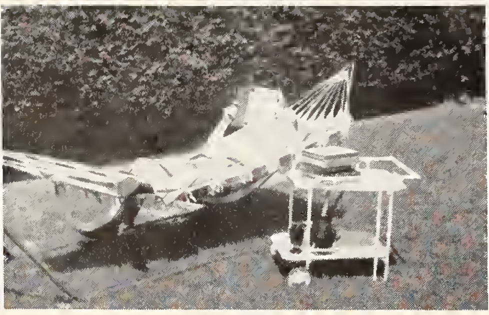

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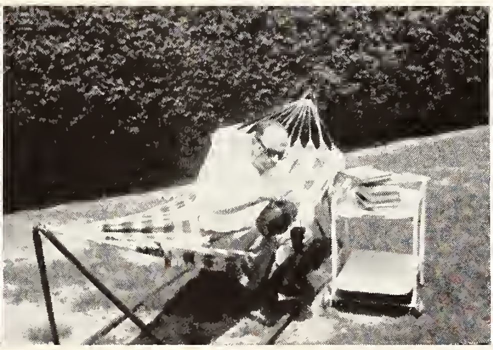

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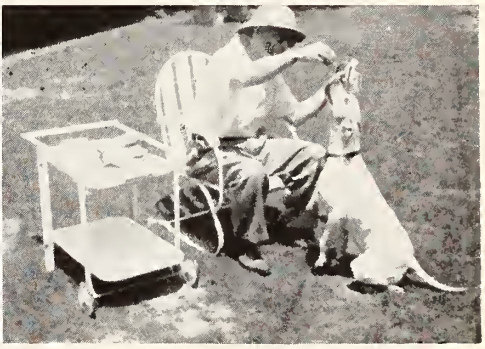

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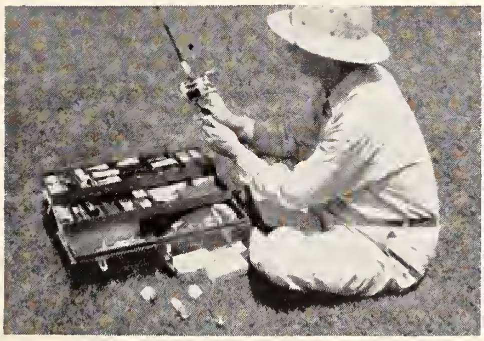

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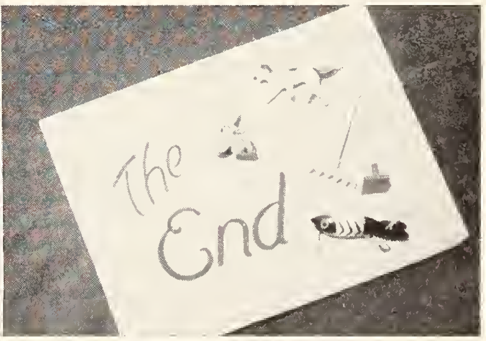


ORDER OUT OF DISORDER was the rewarding result as the author sorted out her scrapbook of cine snapshots. The simple opening sequence, establishing her continuity scheme, is seen in frames 1, 2 and 3. Other sequences shown are *Small Fry*, *Pets* (with Betty featured), *Water Sports*.

Naturally, my *Fishing* sequence was far more to That Man's liking. This time I opened with a near shot (10) showing him seated on the grass, the open tackle box before him as he adjusts a reel to the rod. This was cut as he gets up and walks from the scene, and there followed the previously filmed fishing scenes. But even here I did not hesitate to create as needed a number of added closeups to give variety to the long shots.

Water Sports as a subtitle offers another wonderful catch-all for your random shooting. I began it (11) with a sequence at the country club swimming pool with its gay beach umbrellas, sun bathers and water nymphs. As a climax to this series I again added new footage (filmed for the purpose) of one of our most comely and competent divers as she sails off the high board in a number of graceful swan dives. Other subject opportunities might be sailboating (especially on race day), water skiing or simply the youngsters splashing in the backyard pool.

I wound up my picture with a final book labeled *Loafing* (and, of course, *The End* title—12). This book, instead of reading, That Man simply opened, spread over his face and, with the hammock swinging gently, went to sleep. *Here* was a sequence he played with all the power and conviction of a great artist! And why not? It was *Just For Fun*.

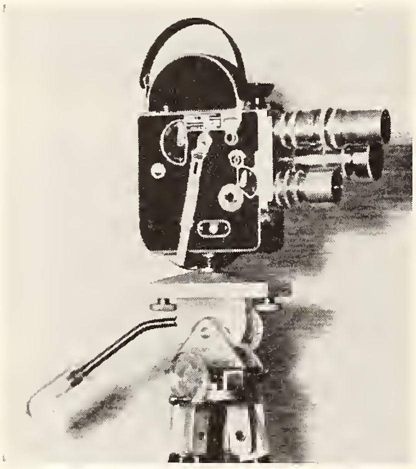
The Clinic

Pictures, plans and ideas to solve your filming problems

CAMERA BASE INTO TRIPOD

Apparently I agreed with N. P. Hariharan, ACL (see November *Clinic*—Ed.), in feeling the need for a broader base on the Bolex H-16 camera. For I started out simply by fashioning a base plate for the camera—and I ended up by building a complete tripod.

The base plate was machined from aluminum, with a tripod screw mounted centrally in its upper surface and a tripod socket bored into its base. You'll see the base as the unit now just under the camera in the picture.



A DE LUXE TRIPOD developed by J. B. Dalton, ACL, of Abilene, Texas, weighs 12 lbs., pans 360 degrees, tilts 180, collapses to 38 inches.

So far, so good. But in my judgment the combined weight of the camera and the base was now too much for steadiness on existing amateur tripods. So I set out to construct my own.

All of the important parts of it are to be seen in the illustration. Also fashioned from aluminum, the tripod extended stands close to 6 feet high, but the two-part legs will telescope to only 38 inches for carrying or storage. The weight is 12 pounds.

The design of the head offers a full 360 degree pan action and a 180 degree tilt. This pan action may be controlled in two ways: first, by the handle when speed of movement is more important than complete smoothness; second, by the hand-operated gear drive actuated from the crank wheel on the side. The gear drive is grease-packed and may be disengaged when not in use. Also there are separate screws for adjusting pan and tilt tension against the control handle.

Having been in the machine shop business over thirty years, I didn't bother to run up any drawings for this unit. I just built it. But if any other ACL members are interested, I'd be glad to supply more detailed information. Write me care of the League.

J. B. Dalton, ACL
Abilene, Texas

SINGLE FILTER

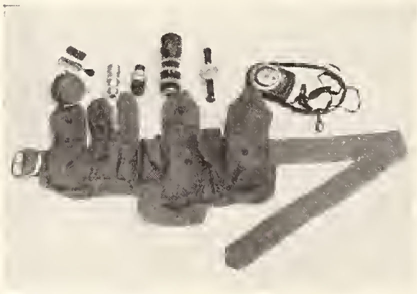
For those filmers who, either by choice or occasional necessity, shoot Type A color film outdoors with the conversion filter (Wratten No. 85), here's a tip it is well to keep in mind. Besides balancing the outdoor light for acceptance by this indoor emulsion, the conversion filter also performs the same function as would a Sky (formerly called Haze) filter (Wratten No. 1A). Thus, with the conversion filter in use, no further filtering is needed under predominantly blue-light conditions.

J. D. Whitney
Beloit, Wisc.

EQUIPMENT BELT

Counting in the standard ½ inch lens, I found the other day that I was now carting around eight separate accessories for my Bolex L-8 camera. Since the camera itself is pleasantly small, it was clearly getting to be a case of the tail wagging the dog.

The equipment-carrying belt illustrated on this page was my answer. Fashioned from a strong but lightweight canvas, it is also water resistant, thus guarding your gear from rain, splashing water in a canoe and so on. Reading from left to right, the items laid out are as follows: filter case, collapsible camel's hair brush, wide angle lens, 1½ inch and 3 inch telephotos; rangefinder and a GE exposure meter. The standard lens, when not in use, is carried in the pocket depending from the bottom of the belt.



EQUIPMENT BELT designed by Enrique Gundermann, ACL, of Santiago de Chile, carries 8 camera accessory items in comfort and safety.

Enrique Gundermann, ACL
Santiago de Chile
South America

SPLICING MAGNETIC FILM

This may be a bit premature, what with magnetic sound on film opening up for the amateur, but I'd like to send along a word of caution concerning the splicing of magnetically-striped films.

In our recording studio here at J. A. Maurer's we have been using for some time a super-duper 16mm. splicer with a high content of steel in its construction. Well, as striped films began coming through, we found that more often than not each splicing operation on these films recorded a "click" sound on the magnetic track.

This was finally tracked down to magnetism stored up in the steel splicer itself. Since that time we have regularly demagnetized the splicer before using it. If you find you are running into this same trouble at home, it probably will be sufficient to remove only the steel cutting blades and the scraping anvil, take them to a watch repair man and have them demagnetized. The same effect, incidentally, may be created in cutting magnetic tape with a pair of steel shears.

Dean Moore, ACL
Long Island City, N. Y.

CONTRIBUTORS TO

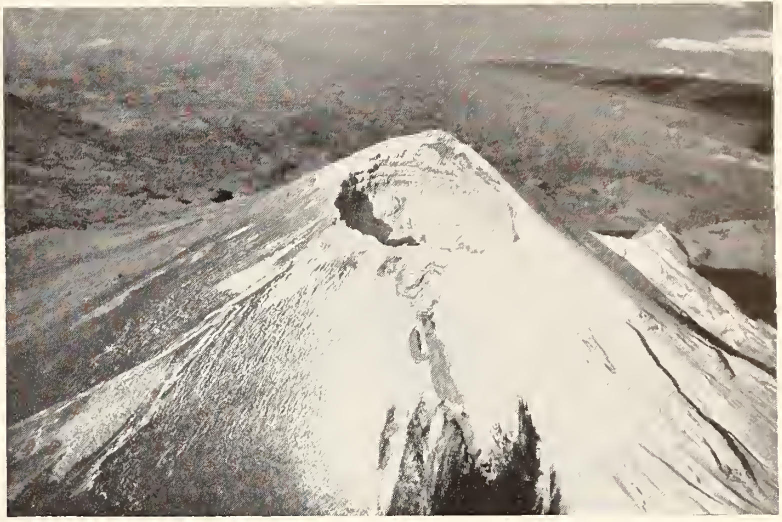
The Clinic are paid from $2.00 to $5.00 for ideas and illustrations published. Your contributions are cordially invited. Address them to: *The Clinic,* Movie Makers, 420 Lexington Avenue, New York 17, N. Y.

Please do not submit identical items to other magazines.

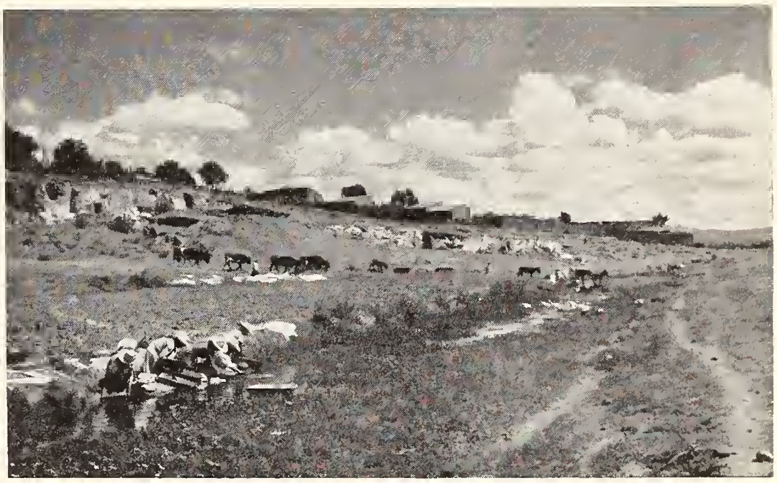
WINGS OVER MEXICO

LE ROY I. SEGALL, ACL

Photographs courtesy American Airlines



PLANES GET YOU THERE without wear and tear, and often to rural regions unreached by rail or road. DC-3s or 4s are mainstay of Mexican airlines.



IT was 6:10 in the morning as Mrs. Segall and I stood, still only half awake, at the Mexico City airport. Inwardly I cursed the hotel clerk who had insisted we arrive so early. Our plane, on which we were about to begin a hopscotch trip by air around the republic, would not leave until 7:00. And I even had bought the tickets. Or that's what I thought.

For when I presented these tickets—purchased before leaving home at a big domestic airline office—I was told at the Mexican ticket window that they were unacceptable. Aerovias Reforma had a record of our reservation, yes! But Aerovias Reforma did not exchange tickets with *any* North American airline, no! Buy Mexican tickets, *por favor!* And by the time we did, we only just made the 7:00 o'clock plane. Perhaps that hotel clerk knew his stuff, after all.

If that introduction to flying domestic Mexican airlines was, shall we say, a surprise, I can assure you that the rest of our airborne adventure was a pleasure. Since our time was limited (two weeks), we had planned this as a flying vacation. First there was the trip down from Milwaukee (via American Airlines from Chicago), which took only from 9:00 in the morning to a 6:30 arrival that evening in Mexico City. (Fourteen years ago, traveling by train, it took us over three days to make the same trip.) Then we had planned to hedgehop around Mexico on the local lines.

For we had been delighted to learn that one can fly. via Mexican operated airlines. to most of the points of interest a movie maker would find appealing. Acapulco, Uruapan (point of approach to Paricutin Volcano), Monterrey and Guadalajara are only a few of the popular places reached by these planes. And what is more important, one can fly with ease to many other points reached only with difficulty (if at all) by rail or road.

Mérida, Ixtepexi, Tuxtla, Tapachula, Villa Hermosa, La Paz and Santa Rosalia are among such points off the beaten track. La Paz, for example, a drowsy. forgotten little port in Baja California, can be reached only by plane (or an infrequent freighter), not at all by automobile or railroad. Once a world pearling center, La Paz is now a game fishermen's paradise. As such, it is served by three airlines: one from Tijuana and two from points across the Gulf of California on the Mexican mainland.

Most of the planes used in Mexico are DC-3s or DC-4s. On the 3s, which are flown on the majority of the runs, a skilled Mexican pilot, co-pilot and a stewardess comprise the crew. The stewardess usually speaks at least some English. If she cannot understand you, the captain undoubtedly can. And naturally, if a visitor can also speak a little Spanish, it is a big advantage. Coffee and cold drinks are usually served en route, but seldom meals (except, of course, on the international flights). Most of the flights are in daytime, originate very early in the morning and usually are on schedule.

On the local runs, which go to the really out of the way places, most of the hops are short ones. Thus, trips that would take hours over the mountain roads (if they could be made at all), may take less than an hour by air. Many of these flights are daily. but some are scheduled every other day. For example, flights to the northwest might be moving on Mondays. Wednesdays and Fridays, with a return in the opposite direction on Tuesdays, Thursdays and Saturdays.

Often this will mean a somewhat zigzag progress around the country, but this is truly part of the fun of flying about Mexico. Perhaps a sample of our itinerary will show you what I mean.

Leaving Mexico City on a Tuesday afternoon, we flew west to Uruapan—one hour and a half. We stayed there until 2:00 p.m. on Wednesday (ample time for movies and sight-seeing), and then hopped northward to Morelia in thirty minutes. On Thursday we moved northwest to Guadalajara, a trip which covered four hours but included four stops en route. From Guadalajara it was but two hours northwest to Mazatlán, midway on the west coast of the mainland. Now bearing north, we stopped at Culiacan [Continued on page 56]

Try hedgehopping around Mexico, urges the author, if you are looking for new filming and flying fun

News of the Industry

Up to the minute reports on new products and services in the movie field

GARY COOPER, on vacation with his wife (left) and his daughter Maria, pauses on the summit of Dollar Mountain to line up his Filmo Automaster.

E. K. booklet

Better Movies in Color, an attractive and helpful new booklet about making movies, has just been issued by the Eastman Kodak Company.

Aimed, says the publisher, directly at the average amateur, the booklet cites as the "big three" of successful color filming sharpness, colorfulness and subject matter interest. Among the specific subjects covered are focus, exposure indoors and out, editing, titling, projection and simple camera tricks.

Better Movies in Color contains 24 pages, more than 60 illustrations (with the majority in full color) and numerous simplified charts and diagrams. It is available at your camera dealer's for 35 cents.

Ansco on TV

If you are interested in seeing how film base is created, coated and quality-control inspected, check your television program listings for the Industry on Parade show, sponsored by the National Association of Manufacturers over NBC-TV stations. The activities of Ansco, at Binghamton, N. Y., are the subject on reel No. 62 of this Industry show series. The fifteen minute program is scheduled for airing in 56 U. S. cities.

Lighting bars

Two new lighting bars are now on the market from James H. Smith & Sons Corporation, manufacturers of the widely liked Victor lighting units.

Simplest of the two sets is the Victor Bar-Lite 12, which hand-holds two reflector-flood lamps in a fixed position flanking the camera. $5.95 without the lamps. More versatile is the Victor Tri-Flood (model L-38), which mounts three reflector-floods on a universal swivel and provides for clamp-on positioning on any 3/8 inch stand. A 15 foot cord, but no lamps, goes with the Tri-Flood at $7.95.

VICTOR TRI-FLOOD lighting unit offers three lamps on swiveled, clamp-on mount at $7.95.

Slide file

One hundred 2 by 2 inch glassed slides, or 200 in cardboard readymounts, may be stored in the new Dias slide file—which is designed to look like a leather-bound book. The price is $7.50. Write to Camera Specialty Company, 50 West 29th Street, New York 1, N. Y., for the name of your nearest retail dealer.

Exposure dial

Offered free with every Mayfair lighting-bar unit is a new indoor exposure calculator operating on the dial principle. The unit estimates exposure at every lens setting from $f/1.4$ to $f/22$ and at shutter speeds from 3/4 to 1/200 of a second—including movies.

Literature on the lighting units may be had on request to Mayfair Manufacturing Company, 55 Eckford Street, Brooklyn 22, N. Y.

Fotofade effects

Craig Fotofade, a water-soluble dye into which films may be dipped to produce fades or wipes, is once again available to the amateur filmer. The product works equally well on new or old stock, color or black and white, and requires no special experience or equipment for its use.

The techniques of Craig Fotofade dyeing are discussed in *Tips and Tricks of Movie Editing*, the popular Craig booklet now in its fourth printing. For your complimentary copy, write to Craig, Inc., Plainville, Conn.

Camera clamp

A new clamp-on camera support, which can be fastened quickly to the table, back of a chair, a door or any similar projection, is now at your dealer's.

Made of aluminum alloy, the unit provides for controlled horizontal or vertical adjustment, and it has both American and European tripod bushings on the universal-jointed head. Overall length is 7½ inches, weight 7 ounces, price $3.95.

Exakta Camera Company, 46 West 29th Street, New York 1, N. Y., is the distributor.

CAMERA CLAMP, convenient for shooting in tight corners or without a tripod, is distributed by Exakta Camera Company at $3.95.

Film saver

Protecto-Film, a liquid coating which has been used professionally for 18 years in preserving, cleaning and protecting film from ordinary scratches, is now being offered the amateur movie maker. The product may be purchased at your photo dealer or direct from the producers, Standard Film Processing Company, 723 Seventh Avenue, New York 19, N. Y.

$100 reward

National Cinema Service, 71 Dey Street, New York City, is offering a $100 reward for the return of six 16mm. sound films rented to a customer in the Midwest and thus far not returned.

The films are *Swiss Family Robinson*, *Northwest Stampede*, *Trade Winds*, *The Hairy Ape*, *Ruthless* and *Bohemian Girl*. If one or more of these films is offered you, you are requested by National Cinema Service to notify the police at Madison, Wisc., or your local postal inspector.

Once over lightly

Ansco Color Daylight Type and Ansco Supreme black and white are now available in No. 828 rollfilm loadings . . . Of 43,059 employee suggestions for the improvement of E.K. products, 14,558 were accepted in 1951 for a total in idea awards of $241,063—a new high . . . The Wilcox Gay Company has announced a new Recordio magnetic tape unit operated by four push-buttons — record, playback, fast forward and fast rewind.

Appointments Bausch & Lomb announce the election of Carl S. Hallauer as executive vicepresident and the appointment of Elbert F. Day as assistant manager of lens sales.

Sam J. Krumholz has been named advertising manager of Cornell Film Company, distributors of *Pattern for Survival* and *Target U.S.A.*, civilian defense films.

From Britain Nearly 300 16mm. sound motion pictures are listed in *Films From Britain*, the 28 page illustrated catalog now available on request to British Information Services, at 30 Rockefeller Plaza in New York City, or to other regional offices.

New among the 1952 listings is a section entitled *The Motion Picture—The Art and its Artists*, which will be of outstanding interest to serious film students. Representative entries include Grierson and Wright's *Song of Ceylon*, Rotha's *The World is Rich*, Cavalcanti's *Film and Reality*, and the Capra-Reed-Eisenhower documentary, *The True Glory*. All BIS releases are available on both rental and sale bases.

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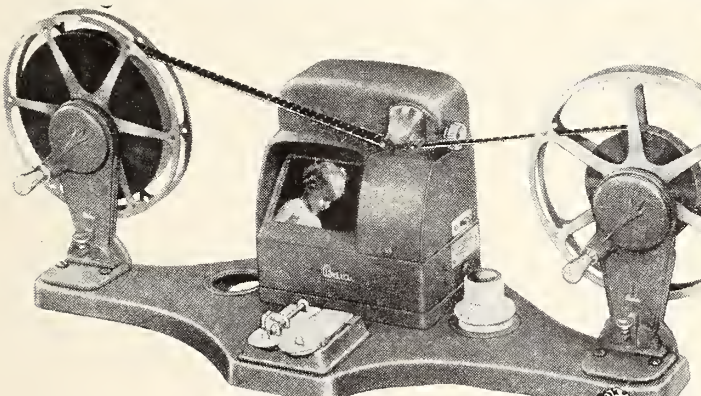

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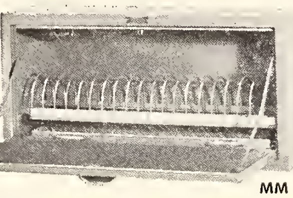

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Wings over Mexico

[Continued from page 53]

and then flew due west across the Gulf of California to La Paz near the southern tip of Baja California—two hours. From La Paz it was due west across to Magdalena Bay, due north to Santa Rosalia and then east-northeast to Guaymas back on the mainland—two hours. Finally, there was a four hour hop northwest to Tijuana—and we were a stone's throw from the American border.

I claim that this sort of thing is fun. Also that it makes more time for movies and less time wasted in overland travel. We found also that the airports in the small towns were fun. Usually former (or even present!) cow pastures, they have gravel or grass runways on which the takeoffs and landings of the agile DC-3s are surprisingly smooth. There is, also, a friendly, informal feeling about them. Once or twice a day, perhaps, a plane will come in; but in the meantime life goes on across and around the field as it always had. At Ensenada goat herders were tending their flocks one hundred yards from the runway. At Guaymas, as we were sight-seeing by auto, it seemed to me that I had seen this particular locale before. The public roadway, it turned out, simply ran right through the airport.

So if your vacation time is short, and if you are looking for a new and altogether engaging adventure, try wings over Mexico on your next cine safari. Your domestic travel agent can book the reservations. But remember—Aerovias Reforma does not exchange tickets with any American airline. No!

Incidentally speaking . . .

[Continued from page 47]

dium closeup of a child outdoors (see Fig. 4), it might be desirable to use the sun as dramatic back lighting and to draw the general front illumination from sky light or reflected light. This effect will have impact on the screen, however, only if it is reproduced as the eye sees it. Obviously it would not do to use the exposure indicated by the meter on the shadow side of the subject. Because if one were to do so, the reading would be too low and the face would be reproduced as if the sun were shining full upon it. In any such reproduction the dramatic highlight would be washed out.

FIGURING IT OUT

What, then, can be done? Step one is to keep in mind that colors will be reproduced satisfactorily if the light illuminating the shadows is at least 25 percent as bright as the light which causes the highlights (the familiar 1:4 ratio). In this type of lighting, the rim of highlights represents the maximum degree of exposure which would ordinarily be indicated by the meter. Therefore, what we are trying to decide is how much less exposure (than the meter indicates) will cause the shadow side to be reproduced pleasingly without spoiling the dramatic highlights.

Our decision might be arrived at as follows. Regarding the low-key limit on the shadow side as 25 percent of the total illumination, and the high-key back lighting as 100 percent of the total illumination, why not compromise on something halfway between these two? This means a discount of 37½ percent; and so for dramatic effects we might set the lens at one stop smaller than the meter indicates. (Specifically, on the scene illustrated, the probable exposure in color for the sunlit area would be *f*/8, so that a full 4:1 difference for the shadow would be *f*/4. Under the compromise suggested, the exposure arrived at would then be *f*/5.6.) If an overall brighter effect were preferred, ½ stop smaller might be used.

This calculation has been explained in full to show the importance of knowing exactly why compensations are made. When the reasoning is clear, the cameraman can then indulge his own personal tastes rather than hold to prescribed rules—which often may be imperfectly understood.

SPECIAL EFFECTS

Strong cross-lighting—outdoors or indoors—also calls for a decision by the cameraman. Either the exposure indicated by the meter may be followed; or, if the emphasis is to be *on* the lighting, a ½ stop smaller opening could be used. Outdoors again, there is another form of what is essentially back lighting on which special use of the incident meter is indicated. This includes the intended silhouette shot and the sunset (see Fig. 5). With these it should be obvious that if the meter is directed toward the camera and away from the light, marked overexposure will result from the reading. Hence, the standard procedure is exactly reversed, and the meter is pointed toward the light source. For even richer effects, ½ a stop smaller than the meter shows might then be used.

There are today a number of different incident-light exposure meters available to the cameraman, some basically so and others of the reflected light type convertible to incident light. Full instructions and suggestions are furnished with the meters, these having to do mostly with the dials and settings. When one gets the hang of the meter, the steps in connection with the actual operation of it are done automatically. And that is as it should be. For far too many cameramen are so absorbed in their meter that they lose sight of their picture.

Closeups—What filmers are doing

Verna Turney, ACL, author in this issue of *Just For Fun!*, bought her first 8mm. camera in 1939 and promptly knocked out a 700 foot travelog on her first time at bat. The subject? A trip to the Northwest (from her home in Oklahoma City) covering Salt Lake City, the Columbia River Highway, Mount Ranier, Victoria, B.C., and Yellowstone National Park.

Joining, in 1947, the Movie Makers Club, ACL, of Oklahoma City, Mrs. Turney won third place in the 8mm. division of the club's first contest, held the following year. The film was *Autumn* and ran only 50 feet of 8mm. color. In 1949 she jumped into first place with *The Seasons* (150 feet) and repeated this win in 1950 with *Just For Fun!*—again only 150 feet in length . . . You can draw your own moral from these facts about film length!

Mrs. Turney has served the MMC as secretary-treasurer since 1948. Says her most interesting other hobby is collecting antique glass.

Ralph E. Gray, FACL, on his pre-holiday visit to the nation's capital, was made an honorary member of the Washington Society of Cinematographers. An audience of over 560 persons attended Mr. Gray's showing of his prize winning films at the Natural History Museum, reportedly a record crowd for a photographic event at this institution.

Twenty one, married to a lovely young lady, and a student at Miami University—there in a capsule is the pleasant prospect to which Frederick R. Klosterman, ACL, awakes each morning in his home at Coral Gables, Fla. Don't blame us if this makes you discontented!

Yet when you read Fred's letters, you sense that (for the present, at least) movie making means more to him than all these happy circumstances of his living. "This filming fascination has really taken me within its tow," he wrote us recently. "I have changed my major at MU to *Radio, TV and Motion Pictures*, and this next semester I will be taking *Motion Picture Workshop* and *Press Photography*. Also there is the prospect of filming university news events for TV presentation."

Bette Klosterman

FRED KLOSTERMAN, ACL, of Coral Gables, Fla., whose title frames illustrate and whose captions illuminate *Titles Aren't Tough!*, page 41.

VERNA TURNEY, ACL, of Oklahoma City, shot 700 feet, won nothing; shot 50, won first.

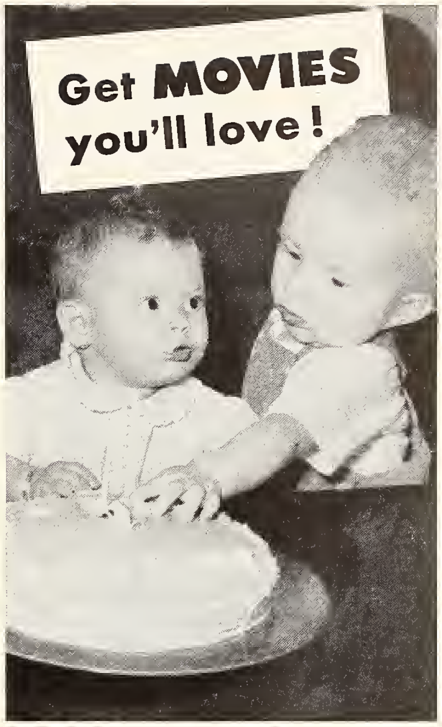
If you take a look at Fred's title frames on page 41, you can tell in advance the kind of marks he'll knock off in *these* courses.

If the classic beauty of ante-bellum Southern Colonial architecture says anything to you, the annual Natchez Pilgrimage may be just the subject your movie making needs. The six tours through thirty magnificent homes will be staged this year from March 1 through March 30, and it will take you three days to go the route.

The pilgrimage is sponsored jointly by the Natchez Garden Club and the Pilgrimage Garden Club, in Mississippi. Either group of ladies will be pleased to send you more information.

Ernesto Fink, ACL, of Mexico City, is visiting New York City for a few weeks and from here plans to go to Denver and then on to San Francisco, hoping to have time to call on clubs in both places. An 8mm. filmer mainly interested in travel shooting, Mr. Fink, formerly of Vienna, Austria, delights in filming the little known and out of the way places in Mexico.

Russell T. Wing, ACL, of Minneapolis, Minn., stopped by to see us before the holidays, and we had a very pleasant chat about nature filming, which is Mr. Wing's chief interest. He has a Cine Special, converted for a 4-lens turret and two Bell & Howell cameras. His son has a Bolex H-16. This makes the Wing family one of the best equipped, cinematographically speaking, of any we know.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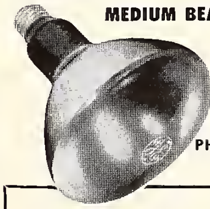

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8 CLUBS 16

L. A. winners Mrs. Edna E. Kellam garnered top honors in the 1951 annual contest sponsored by the Los Angeles Cinema Club, being both the Sweepstakes winner and placing first in the live-voice-accompaniment classification. Her film was *Italy and Switzerland.* Other first place winners were *My Graduation Day*, sound-on-disc group, by Herbert F. Sturdy, ACL, and Harold Ramser; *Ensenada*, silent, by Charles M. Peters, and *All the World's a Stage*, sound on film, by Leo Caloia.

Mr. Peters and Mr. Sturdy also won second place honors, in the sound-on-tape and silent divisions, respectively, along with Jack Helstowski and Mildred Zimmerman, ACL. In third place were Mr. Ramser, Charles J. Ross, ACL, and Dr. H. L. Thompson, ACL, club president. A jury of six professional filmers, five of them members of the American Society of Cinematographers, judged the entries.

Denver elects L. A. Durbin was elected president of the Greater Denver Cinema League, ACL, to succeed William C. Kirk, ACL, who becomes council representative. William I. Nelson was re-elected vicepresident, and Helena K. Behr, ACL, was named secretary-treasurer.

Mr. Nelson gave a talk on splicing and then showed his film, *Yellowstone*, which was followed by *Christmas at the Cootie Club*, by Mr. Bergstrom; *Autumn in Chicago*, by Mr. Mendenhall, and a commercial film, *Fishing in Norway*.

Brooklyn showing The Brooklyn Amateur Cine Club, ACL, featured two 8mm. films at its mid-January meeting, *Nature Campers*, 1951 Honorable Mention winner, by Herbert Shumway, ACL, and *On Location with MGM*, by Al Londema.

The club's plans for this year's 16mm. Gala Show are shaping up. Feature of the program will be *In Fancy Free*, 1951 Maxim Award winner by Glen H. Turner, ACL. *Venezia, Pearl of the Adriatic*, 1951 Ten Best winner by Oscar H. Horovitz, ACL, has also been booked. The show will be held April 18 at the St. Felix St. Theatre, 122 St. Felix Street, Brooklyn, and tickets will be 95 cents. Further details can be had by 'phoning club president Bert Seckendorf, ACL, at WO 2-2579 or GE 8-5066.

Aussie winners The December issue of *Victorian Movie Makers*, published by the Victorian Amateur Cine Society, ACL, of Australia, announces the Five Best Films of 1951, as chosen in the Society's contest. Max Knobel heads the list with *A Tale of Two Cities.* The others are *Six Minutes with Nature*, by W. G. Nicholls; *Quiet Afternoon*, by K. F. Hall; *Beach Carnival*, by S. R. Vincett and Mr. Nicholls, and *The Great Ocean Road*, by Mr. Knobel, top award winner. Runners-up were *Happy Birthday*, by C. G. Dean; *If These Cliffs Could Speak*, by R. H. Sandercock; *A Trip to the Blue Mountains*, by W. R. Drew, and *Moods in Meditation*, by D. E. Howson.

New Zealand The seventh annual screening of the Best Films of the Year, as selected from the annual contest sponsored by Christchurch Movie Club, of Christchurch, New Zealand, was held before the holidays. The program, entirely 8mm. except the first named, follows: *Canterbury Chronicle*, newsreel, by Roy A. Evans; *Nursery Rhymes*, by Mrs. K. H. Fulford, winner of Progress Cup; *Tea Party for Jan*, by B. W. Morse, Novice Cup; *Casual Casualty*, by H. B. Parkin, Bailey Cup; *Christchurch Calendar*, by Mrs. W. S. MacGibbon, Storey Cup; *Interrupted Holiday*, by Mrs. MacGibbon, Ladies' Challenge Trophy, and *The Story of the Bridle Path*, by J. G. Simpson, Monochrome Cup. Winner of the Ian R. Little Cup for the best film of the year, not named in the last club bulletin received, was to have been screened as well.

Buffalo elects William A. Thomas, ACL, is the new president of the Amateur Cinema Club of Buffalo, with Grace Lindner, ACL, as vicepresident. Armand Sieper is secretary, and R. Korst is treasurer. Erwin Raunick will be in charge of membership, W. E. Morrison, programs, H. Lenz, contests, and Herman Lovett, publicity. Leslie Meloon is technical adviser, and Robert Corless was named in charge of the salon.

Taft shows The Taft Cinema Club, in New York City, has sponsored recently a showing and demonstration of a great variety of currently available cameras. The instruments were discussed in detail and their merits compared at some length.

At another late session the club witnessed the filming of a 50 foot movie by Terry Manos, ACL, with the assistance of other members of the club.

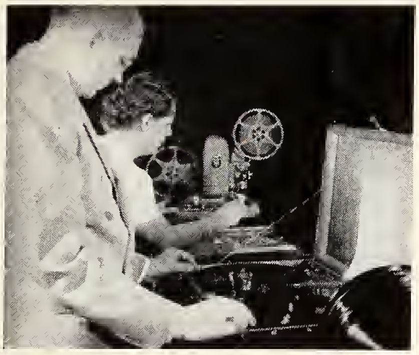
Durban Xmas The Christmas meeting of the Cine 8 Club, of Durban, South Africa, featured a showing of Castle films for the benefit of the small fry and a program of different fare for their elders, an on-the-spot judging of the first entry in the club's uncut film contest and two films by A. F. MacKenzie, *Evelyn and Ruth's Adventure* and *If Winter Comes*.

Washington With a popular movie making class as a special attraction behind it, the Washington Society of Cinematographers initiates its WSC Workshop this year, a sort of extension of last year's study course. A highlight of the program for

A. M. Hauser

AL POPPE, president of Fond du Lac Movie Makers, ACL, is host to Erma Niedermeyer, ACL, left, 1943 Maxim Award winner from Milwaukee, with club contest winners Mrs. Ivan Owen (16mm.) and Mrs. Al Hauser (8mm.).

AWARD WINNERS (l. to r.) in 1951 annual contest of Richmond (Calif.) Movie Camera Club, ACL, are Robert Buckett, ACL, third; Madeline Whittlesey and Donald Hitchcox, tied second, Edna Hunting, ACL, first.



MILTON BOLENDER, first place winner in 1951 contest of Dayton Amateur Movie Makers, ACL, at turntables with Mrs. Bolender assisting.

the Workshop will be the filming of short stories and plays in cooperation with local little theatre groups.

The club had the opportunity to examine the new magnetic sound on film at close range at the January meeting when G. A. del Valle, of the engineering staff of RCA-Victor, and Frank Rogers, jr., of Reeves Soundcraft Corporation, gave a joint demonstration of the RCA 400 magnetic sound projector and the new technique of film striping.

Long Island Members of the Long Island Cine Club, ACL, of New York, enjoyed a recent session devoted to the screening of their very first film efforts. Old Timers' Nite was the feature of the January meeting. In February the club was to complete final editing of the 8mm. and 16mm. group productions.

New York 8 gala The New York City 8mm. Motion Picture Club will hold its fourteenth annual Guest Night on Friday evening, April 18, at the city's Hotel Statler. The program, which will begin at 8:30, will include *The Carabi Incident*, by Harry Atwood, of Azo, Ariz., and a selection of other outstanding 8mm. work from 1951.

Tickets, including tax and refreshments, are priced at $1.50. They may be purchased at the door or, in advance, from Britt Boice, 210 Lincoln Road, Brooklyn 25, N. Y., or J. F. Hollywood, FACL, 65 Pine Street, New York 5, N. Y.

San Jose Alvin Long, ACL, president, heads the list of new officers of the San Jose (Calif.) Movie Club for 1952. Russell O'Brien, ACL, is vicepresident, with Louis Miller as secretary and Harold McDowell as treasurer. George Reynolds is librarian, and Dwain Upson is members' delegate. The new officers were installed at the annual banquet held in January.

Nestor Barrett was the principal speaker, taking for his subject *Motion Picture Developments in 1951*. Fearn Hobbs, ACL, and Cloyd Miller were presented trophies for winning the 1951 annual contest. Ed Kentera, contest chairman, made the presentation.

Westwood The annual banquet of the Westwood Movie Club of San Francisco was held in January at the Del Mar Restaurant. Following dinner three films were projected: *Front Page News*, by John Corder; *Mountain Memories*, by Othel Goff, ACL, and *Fantasy*, by Al Grammer. Art Weir, club president, presided.

Minneapolis A demonstration of the RCA magnetic sound projector was the highlight of the January meeting of the Minneapolis Cine Club. The demonstration was given by P. M. Stallings. Two films by Dr. H. O. McPheeters, ACL, who was in charge of the program, were screened: *Minnehaha Falls* and *Our European Tour*, the latter accompanied by a magnetic tape recording.

New in Brazil We have recently received the first issue of *Cine-Filme*, official organ of the newly organized Associacao dos Cinegrafistas Amadores, of Recife-Pernambuco, Brazil. Walter Guimaraes Motta is chairman of the new group, with Armando Laroche as vicechairman. Antonio Guimaraes is secretary-treasurer. On the advisory board are Castorino Rodriques, Jose Souto Maior and Nilson Mendes. Our heartiest greetings to A.C.A. and sincere good wishes for the fulfillment of all their plans for the new group.

South Africa An ambitious step forward has been taken by the Amateur Cine Club, of Johannesburg, South Africa, in the completely new format for the club's monthly journal, the *A.C.C. Screen*. Malcolm A. Cousins is editor, assisted by C. D. Adams, J. J. Wedderburn and B. T. Smith. We extend them our compliments on a fine job.

Denver The Amateur Motion Picture Society of Denver voted at a recent session to make Ralph E. Gray, FACL, a lifelong honorary member. Mr. Gray's outstanding film, *Paricutin*, was screened on this occasion. Other films shown were *Nantucket*, by the late Russell T. Pansie, and *Colorado Symphony*, by club secretary Helen Barwinski.

Metro calendar Four events of general interest were presented at meetings of the Metro Movie Club, ACL, of River Park, in Chicago, during the month of February. Leading off was a screening of *Magic Acres*, by Charles Lonk, a past

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president of the Chicago Cinema Club, ACL. This was followed, on the remaining three meeting nights, by *Mitzie Discovered* and *Carleton College*, by Dr. Shaylor Bonebrake; *This Little Plug Went Fishing* and *Worming Along Together*, by Dr. Harold Bonebrake; *Cuba* and *Tulip-Time*, by Lawrence Snow, and *Colorado*, by Alfred Hoerman, and, last, a talk by Clifton Hyland, of General Electric, on lighting problems, illustrated by the GE film *Family Album*.

Dayton winners

Milton H. Bolender won the "Oscar" of the Dayton Amateur Movie Makers Club, ACL, for the third consecutive year. *Far Away Places*, 800 feet of 8mm. color, was the winning entry. The film was accompanied by magnetic sound on wire. *Food Preparation*, by Raymond D. Johnson, took second place, with *Nature Lore*, by Mervil Anthony, in third position. Runners-up, in order, were *Christmas, 1950*, by Robert Williams, ACL; *Christmas Scrapbook*, by Lawton E. Bolender, and *A Day at Gorman School*, by Helen Cruzan.

Kenosha dines

Members of the Kenosha (Wisc.) Movie & Slide Club, ACL, had their annual banquet the end of January. A feature of the entertainment portion of the evening was the screening of *My Trip to Europe*, produced by Harry W. Groedel, ACL, and borrowed from the ACL Club Film Library.

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VENEZIA, 1951 Ten Best winner, 16mm. Kodachrome with sound on film, produced and donated by Oscar H. Horovitz, ACL.

Rochester

Starting with the January gathering, meetings of the 8mm. Club of Rochester, ACL, are being held at George Eastman House. A highlight of the first session this year was the showing of *The Gannets*, 1950 Maxim Award winner by Warren A. Levett, ACL. The speaker for the evening was Roy A. Dufus, who, specializing in fire and accident pictures, discussed this type of shooting and projected some of his own films.

Kansas City

The top award in the annual 8mm. contest sponsored by the Kansas City Amateur Movie Makers was won by Dr. Louis Goodson, ACL, and Mrs. Goodson, for their film, *Baby Doll, Belle and Beau Go to Show*, by Virginia and Lyle Cooke, ACL, placed second. *The Toastmaster*, by a club production unit, was in third position.

Club officers for 1952 are headed by Dr. James W. Willoughby, president, and Harold H. Branine, vicepresident. Eugene M. White is secretary-treasurer.

Easton screens

Members of the Easton (Pa.) Click-It Club, ACL, were shown a commercial travelog on Atlantic City at the January meeting to stimulate ideas for vacation shooting. On the same program was *Russian Easter*, by George Serebrykof, 1942 Maxim Award winner.

New officers for the coming year are Edward Delaney, president; William LaRose, vicepresident, and Sterling Genua, who continues as secretary-treasurer. Paul Stull, of Nazareth, Pa., placed first in the club's 1951 movie contest, while William Miller won first prize in the slide division.

Two aids for editing

[Continued from page 45]

jector movement was right, perhaps I could arrange for the *projector* to draw the film through the action editor. Which, as you will see in the sketch, is exactly what I ultimately did.

The takeup sprocket and the takeup reel of the projector seemed the place to begin. Working back from them, I laid out a path of movement which bypassed over the left rewind, then down to a point below the takeup sprocket. From there the film could accept without strain the 16 frame-per-second pull

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■ CRAIG Rewind Film Editor, Keystone Viewer attached on baseboard, 1939 model, $40 00. Eastman 16mm. Enlarging Camera, first model, $15.00. Tripod head, $2.00. Perfect condition. G. N. McNEIL, Room 320, 100 Park Ave., New York 17, N. Y.

■ AURICON CM-71 16mm. Sound Camera, 200 foot capacity with Auto-Parallax View Range Finder, 25mm. *f*/1.5 Wollensak lens, carrying case, NR22 amplifier, complete with accessories. $985.00 cash. WYATT S. PECK, 824 Pittock Block, Portland 5, Oregon.

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■ WANTED: Cine Special Camera or outfit . . . cash. B. ROBERTS, 305 West 86th St., Apt. 11A, New York City.

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■ NATURAL COLOR SLIDES, Scenic, National Parks, Cities, Animals, Flowers, etc. Sets of eight, $1.95; Sample & list, 25¢. SLIDES, Box 206, La Habra, Calif.

■ FREE Movies; Thousands of subjects. Interesting. Entertaining. Fascinating. Latest Directory—only 50¢. NATIONAL CINE SOCIETY, 126 Lexington Ave., Dept. 102, New York 16, N. Y.

■ 1952 ROSE Parade Movies, Kodachrome. Colorful floats! Beautiful girls! 16mm. 200', $34.95; 8mm. 100', $17.50. C.O D.'s accepted. California add tax. AVALON DAGGETT, 441 North Orange Drive, Los Angeles 36, California.

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■ WE HAVE IT! Send 10¢ for special listings and sample film strips. REYELLE, Box 12, Dept. MM, Hammels, N. Y.

MISCELLANEOUS

■ KODACHROME DUPLICATES: 8mm., or 16mm., 11¢ per foot. Immediate service on mail orders. HOLLYWOOD 16 MM INDUSTRIES, Inc., 6060 Hollywood Blvd., Hollywood 28, Calif.

■ SOUND RECORDING at a reasonable cost. High fidelity 16 or 35. Quality guaranteed. Complete studio and laboratory services. Color printing and lacquer coating. ESCAR MOTION PICTURE SERVICE, Inc., 7315 Carnegie Ave., Cleveland 3, Ohio. Phone: Endicott 1-2707.

■ 8mm. HOLLYWOOD TITLE STUDIO 16mm. Complete titling service. Color and black and white. SPECIAL DISCOUNT TO AMATEUR CINEMA LEAGUE MEMBERS. Send 10¢ for Price List and Sample. Address: 1060 North Vista Street, Hollywood 46, Calif.

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When writing to a MOVIE MAKERS box number, please address all communications to:

BOX ———
c/o MOVIE MAKERS
420 Lexington Avenue
New York 17, N. Y.

of the projector sprocket and takeup reel.

The film must travel freely, of course, and over hollowed-out rollers to avoid scratching. So I obtained an old, junked projector from a local dealer and removed the film rollers from it. Removing also the feed and takeup arms, I attached the rollers at their ends on free axles and mounted the arms on the left rewind base as indicated.

Now I can complete my rough editing in the usual manner, "project" the footage on my editor at a correct and unvarying speed, stop at any time and splice, back up and re-project the scene or sequence, all from an easy chair at my editing table. And there is no need to douse the house lights or turn on the projector lamp. This latter fact alone saves many hours of lamp life. Finally when I think the pace is right, I project the picture once on the big screen—and find its timing exactly as I estimated.

My specific placement of the auxiliary arms may not fit exactly into *your* setup. But the idea is easy to adapt. So my advice is to "add timing to your action editor." You'll be glad you did.

Magnetic marches on!

[Continued from page 43]

NEW HORIZONS

The fast growing interest in magnetic sound on film raises some interesting questions. Prospective owners wanting to know the life expectancy of a magnetic sound track can be assured that it is more durable than the film itself. As to the quality of magnetic sound, it is claimed to be equal to or better than the commercially available disc recordings. The combined simplicity, versatility and quality of this fascinating new system of recording sound on film fulfills at last the desire of amateur movie makers to add music and words to their most cherished reels. Even recorded voices of their subjects, like the pictures themselves, can be kept for posterity to become a priceless record of the past.

Magnetic marches on!

(For our many readers already equipped with Bell & Howell optical sound projectors, Movie Makers has asked that company the question obviously on the minds of all: "Can existing Filmosound projectors be adapted by B&H to include magnetic sound on film facilities?"

The most pertinent part of their reply follows: "Unfortunately, it just isn't feasible to attempt to do this, since it would require (the installation of) not only a magnetic head, but also a special amplifier. Such modifications would be very costly. Therefore, the solution to the problem is a trade-in on the new 202 magnetic projector."—*The Editors.*)

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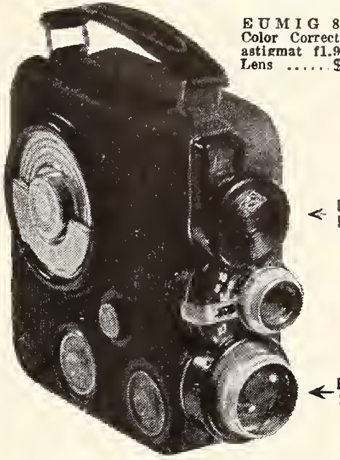

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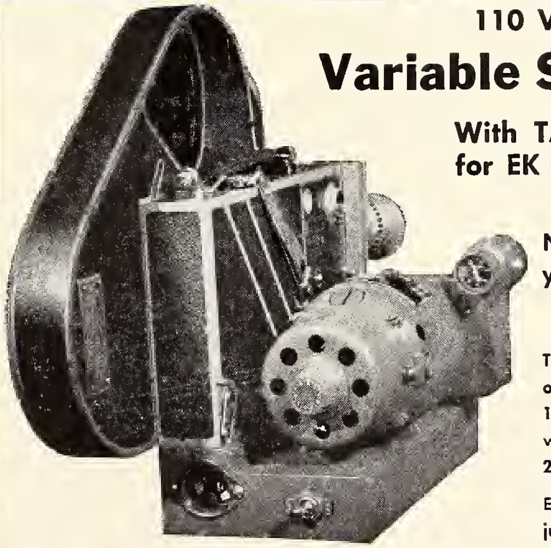

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THEY'RE *YOUR* PICTURES!

NOT far from this forum, under the heading, *With Gratitude,* the Amateur Cinema League announces the addition by generous donations of two new pictures to the League's Club Film Library.

They are *In Fancy Free,* 1951 Maxim Award winner by Glen H. Turner, ACL, and *Venezia, Pearl of the Adriatic,* 1951 Ten Best winner by Oscar H. Horovitz, ACL. We are truly proud of these pictures; and we are proud too (in a grateful way) of the friendship and confidence in the League's worth which prompted their donation.

As many of you know, these films will be distributed by the ACL to amateur movie clubs across this country—and even to groups beyond the United States where this is possible. Sent wholly without charge to ACL member clubs, they will bring to uncounted thousands of individual amateurs the opportunity to see and study some of the best work being done in our hobby today. Admittedly expensive to create (in sound-on-film Kodachrome!), they will become over the years part of the League's most valued and important possessions.

But *will* they? Will they last over the years? And are these pictures, in the broader sense, the possessions of the ACL only?

We are prompted to ask these questions by two recent and rather heartbreaking occurrences which will bear directly on the answers. For, within the period of a single month, we have received back from clubs two of these "possessions" damaged almost beyond repair. In the one case, it was an outstandingly beautiful Ten Best winner (of an earlier year), in which the entire lead title assembly has been sprocket-chewed to ribbons by careless threading. In the other, it was a long and elaborately scored tape recording (from another Ten Best winner), which had been torn and tattered and then imperfectly patched. In both of the cases, these splendid pictures may now have to be withdrawn from the League's library.

And if so, who really will be the loser? Legally, perhaps, these pictures were the property of the ACL; and as such a part of our possessions have been damaged. Legally, perhaps, we could recover their cost from the offending (or unlucky) clubs. But we do not intend to. For here at headquarters we regard ourselves simply as the custodians of all the League's properties—with the club library films outstanding among them. The entire friendly, fraternal body of ACL members are the real owners.

Thus, when you put one of these pictures on a projector, you are actually handling your own precious property—your own and that of all your fellow members. As custodians of your property, we can only pray that you will treat it with care—and consideration for the other fellow . . . For they're *your* pictures!

THE AMATEUR CINEMA LEAGUE, INC.
Founded in 1926 by Hiram Percy Maxim

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The Amateur Cinema League, Inc., sole owner and publisher of MOVIE MAKERS, is an international organization of filmers. The League offers its members help in planning and making movies. It aids movie clubs and maintains for them a film exchange. It has various special services and publications for members. Your membership is invited. Six dollars a year.

AMATEUR CINEMA LEAGUE, INC., 420 LEXINGTON AVE., NEW YORK 17, N. Y., U. S. A.

Mixing sound for movies

[Continued from page 44]

ing and require only a small hole for mounting. All other components were much as specified, consisting of a black metal box 4 by 4 by 2 inches in size, two 1 megohm, Mallory "Midgetrols" Type U-53, two 1 megohm resistors, dial plates, knobs, etc.

Several months after the publication of the Morton article on this type of box, the suggestion was made by one of your readers that, by the elimination of the 1 megohm (R-2) resistors in the microphone circuit, much greater volume from the mike could be obtained. While Mr. Morton agreed that this was the case, he discouraged this change since it would tend to upset the balance of the circuit. However, I tried out this change and find that, for me at least, the advantages of omitting this resistor more than offset any disadvantages.

In operation, I am now able to feed music or radio electronically into the recorder and at the same time make use of the microphone, the volume and the mixing of both being controlled at the two potentiometers. As a general rule the volume control of the recorder is turned up fairly high to be sure of plenty of volume when the microphone is to be used. Since the Webster recorder has provision for a crystal-headphone monitoring of the input volume, I have audible indication of the amount of volume needed to make the mixing satisfactory. When music alone is being recorded, the mike potentiometer control is turned about halfway off and adjusted so that it is balanced with the other potentiometer. This is probably the disadvantage that is occasioned by eliminating the resistor mentioned.

While this variation of the original box is intended for my particular setup, it seems logical that a mixing box control would be the answer to the problem of recorders with only one input, whether they be wire or the popular tape types. No doubt there are other ways of overcoming this, by means of pre-amplifiers and mixers; but for a simple and inexpensive method it is worth a try at least.

Not having a sound projector, I have not as yet tried using the box as originally described. However, by using my present box and using the stroboscopic method of recorder-and-silent projector control (see *Synchronizing Sound on Wire,* April, 1949—*Ed.*), I have achieved a very satisfactory combination of picture, music and voice.

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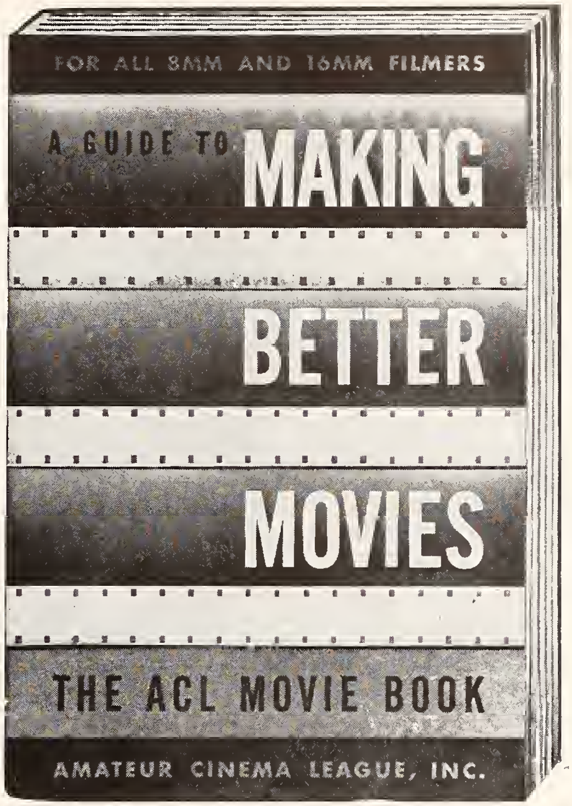
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TO ALL ACL MEMBERS:

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BOTH PINS AND DECALS ARE NOW AVAILABLE!

No effort was spared in designing and producing the finest membership pin obtainable. It's a handsome insignia (½" in diameter) that you'll be proud to wear. A center of rich blue enamel sets off the letters "ACL," sharply cast in burnished metal.* An outer circle of warm red enamel carries the legend "MEMBER—AMATEUR CINEMA LEAGUE" in the same sparkling metal. But you'll have to *see* this pin to appreciate its beauty . . . We're enthusiastic about its elegance!

Wearing the ACL pin at all times will give fellow members and others the opportunity to recognize you immediately as a member of the world wide association of amateur movie makers—the ACL. You, in turn, will spot other members at home, on location, on vacations, at club meetings, anywhere!

The pin is available in two types: the *screw-back lapel* type for your suit and overcoat, and the *pin-back safety clasp* type suitable for wear on your shirt, sweater, dress, blouse, jacket, windbreaker, etc. You may order one or both types—$1.25 each for either pin.

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Cordially,

James W. Moore

JAMES W. MOORE
Managing Director

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*BECAUSE of the Federal ban on all non-defense uses of copper, ACL pins are now gold-plated on a sterling silver base. This has required a slight price increase—from $1.00 to $1.25 each.

D 354139 APR 23 1952

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DeWitt Clark, *Waco, Texas*
Ruth L. Hoffman, *Kansas City, Mo.*
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Norman Laudem, *Chicago, Ill.*
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Tony Mello, *New Bedford, Mass.*
C. M. Morris, L.D.S., *Doncaster, England*
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MOVIE MAKERS

THE MAGAZINE FOR
8mm & 16mm FILMERS
Published Every Month by
AMATEUR CINEMA LEAGUE

March
1952

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Cover photograph by Georgia Engelhard

JAMES W. MOORE
Editor

DON CHARBONNEAU
Consultant Editor

ANNE YOUNG
Advertising & Production

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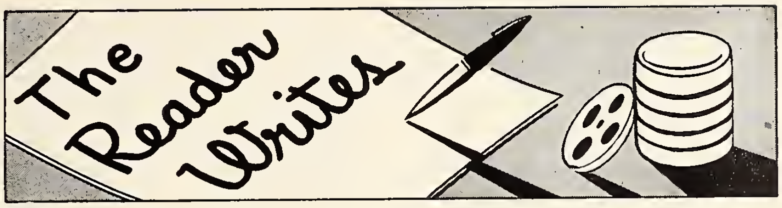
CHANGE OF ADDRESS: a change of address must *reach* us at least by the twelfth of the month preceding the publication of the number of MOVIE MAKERS with which it is to take effect.



This department has been added to Movie Makers because you, the reader, want it. We welcome it to our columns. This is *your* place to sound off. Send us your comments, complaints or compliments. Address: *The Reader Writes,* Movie Makers, 420 Lexington Ave., New York 17, N. Y.

ODD FILM WIDTHS

Gentlemen: May I ask your editorial board a question? I have noticed that in the October number mention is made of the following film widths, amongst others: 22, 21, 15 and 11 millimeters.

Would you be good enough to tell me when these widths were introduced and by what companies? I have never come across them before.

L. Barnato, ACL
London, England

Sorry, but we don't have the answers. These, and other non-standardized film widths, were first brought to our attention in a press story released by the Eastman Kodak Company in July, 1948, to mark the 25th Anniversary of the advent of 16mm. reversal film.

If you are interested in tracking this down further, we suggest applying to The Curator, George Eastman House, 900 East Avenue, Rochester, N. Y. Opened in November, 1949, as a memorial to George Eastman, Eastman House is charged with gathering and preserving historic memorabilia of photography.

LIKE "FANCY FREE"

Dear Mr. Charbonneau: With the feeling that you might be interested in the reception of *In Fancy Free*, 1951 Maxim Award winner, by members of the Amateur Motion Picture Society of Denver, ACL, here is a brief report:

Before screening the film, I impressed on our members that Glen Turner, ACL, had been making movies only a few years, most of them on 8mm., and that he was a true amateur. Then we put the film on and I noticed that the audience was absolutely silent throughout. At the end there still was a moment of silence—and then thunderous applause.

I predict that this is going to be the most talked-about picture in the ACL Club Film Library!

Markley L. Pepper, ACL
President
Amateur Motion Picture Society, ACL
Denver, Colo.

Dear ACL: Here at the Greater Denver Cinema League we had to run *In Fancy Free* twice, so many were our members who wanted to see it again.

I personally believe it is one of the best films of the artistic type I have seen. Generally this sort of thing leaves you feeling sort of blank. But here the photography, score and artistic talent merge into a beautiful piece of work.

William C. Kirk, ACL
Past President
Greater Denver Cinema League, ACL
Denver, Colo.

Dear Mr. Charbonneau: Speaking for our entire membership and their guests attending our annual banquet last night, let me thank you very much for the privilege of showing Glen Turner's 1951 Maxim Award winner, *In Fancy Free*.

I know our members join me in approving wholeheartedly ACL's selection for the 1951 Maxim Award. Mr. Turner's film was beautifully done, and it is living testimony that amateurs have only touched on the creative art possible through a camera lens.

Dale E. Bevard, ACL
President
8-16 Home Movie Makers, ACL
Kansas City, Mo.

Dear ACL: We would like to express our appreciation for and admiration of *In Fancy Free*, the superb Maxim Award winner for 1951 by Glen H. Turner, ACL. Mr. Turner has developed his poignant theme in settings and action such as the best in Hollywood can only equal—but not surpass.

Howard A. Moore, ACL
Program Chairman
Camera Click Club, ACL
Denver, Colo.

"DIFFICULTIES!"

Dear Mr. Moore: It grieves me to have to take an exception to an article by you in the January issue of Movie Makers. The article I refer to is *Should Difficulties Decide?*

While the point taken in the article is absolutely and irrevocably correct (so much so that the question should never have been raised in the first place), it nevertheless is unfortunate and casts suspicion on me as a poor loser. That is the part I resent.

Everyone knows, thanks to a letter published during the summer (which by the way was altered some), that probably the most difficult filming job undertaken during the year was my own filming of a boat trip through the Grand Canyon. That well-publicized fact, together with the fact that my film did not win, will cause a great number, if not all, of your readers to wrongfully assume that it was I who raised the question. Nothing could be further from

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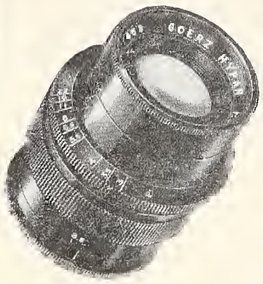

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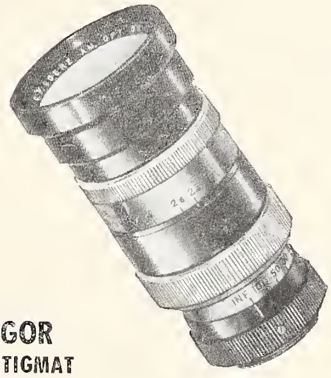

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the truth. While I don't intend for you to publish the name of the person who did raise the question, I want you to print this letter without any alterations to prove that I DIDN'T.

Al Morton, FACL
Salt Lake City, Utah

On the remote chance that any Movie Makers reader reacted to this article as Mr. Morton predicts, we are glad to publish his letter, unaltered and in its entirety.

Good loser as he is a good filmer, Mr. Morton certainly did not (and would not!) raise the question examined in that article.

Dear Reader Writes: Should "difficulties" decide? Definitely, no!

But one very important factor has been omitted from your consideration of this matter, and that is the *Interest* angle. Interest appeal should rate very high in the judgment of any film.

I make all of my pictures with one thought uppermost—Audience Appeal! The result is that every one of them to date has been just like the Alaskan filmer's— imperfect.

Louise Fetzner, ACL
Pasadena, Calif.

ACL's contest judges agree with Mrs. Fetzner. Audience appeal or subject matter interest—where it exists—always rates high in their evaluation of Ten Best winners.

TULIPS IN ALBANY

Dear Movie Makers: Your *Closeups* note in February on the Natchez Pilgrimage prompts me to drop you a line stating the dates for this year's Albany Tulip Festival. They are from May 14 through 18; and, granted good weather, I can guarantee any ACL visitor a colorful and rewarding subject.

Helen C. Welsh, ACL
Albany, N Y.

Miss Welsh should know. This traditional flowery fete rewarded her with one of the Ten Best Amateur Films of 1950.

KITTENS WILL COMPETE

Gentlemen: I certainly owe all of you at ACL an apology for not writing sooner in reference to the Honorable Mention award which you gave Mrs. Graham and me for *Hobby Show*. Based on the annual competition in this contest, we felt most proud at our placement.

This year, however, we are going to make a special effort to place among the Ten Best. We have four kittens and are making what we believe to be a very interesting record of their life. So watch out!

Leonard E. Graham, ACL
Long Beach, Calif.

We may as well confess it now and get it over with: The entire panel of ACL judges are avid aelurophiles—whether in big or little form.

BIG HEADS

Dear ACL: I don't think we have thanked you for the wonderful honor you gave us by picking our film, *Two Paper Cups*, as one of the Ten Best of 1951. The whole club is most pleased and we all go around with big heads for bragging.

Corinne Storm
Secretary
Grand Rapids Amateur Movie Club, ACL
Grand Rapids, Mich.

ON AUSTRALIA

Dear Mr. Moore: Thank you very much for the copy of your October Movie Makers. We were very interested indeed in *Australia Reporting*, the piece by Dr. Keith Vyden, ACL, on the current status of amateur filming in Australia.

Hartney Arthur
For the Director
Australian News Bureau
New York City

NOT DOCTOR—NOT DAWES

Dear Mr. Moore: Needless to say I am pleased with your handling of my survey in October, 1951, Movie Makers entitled *Australia Reporting*. Regarding the *Closeups* item in the same issue, however, there are two points I wish you would correct for me, if you will.

First, the picture published of me and the girl archer was of Miss Pamela Ward, daughter of one of Australia's leading theatrical pioneers, and not Miss Betty Dawes as captioned.

The second correction concerns myself. You, being in America, took it for granted that I was a doctor of dentistry, but such is not the case. Registered dental practitioners here and in the British Empire do not necessarily have a Doctor of Dentistry degree.

Keith Vyden, ACL
Sydney, Australia

For this three-cornered confusion, our sincere apologies to Miss Dawes, Miss Ward and *Mr.* Vyden.

INVITES ADVANCED AMATEURS

Dear ACL: I would like to get in touch with some advanced amateurs who would be interested in forming a group for the purpose of shooting motion pictures as a group from prepared scenarios . . . 16mm. only, please. If you are interested in these possibilities, write me directly at the address below.

George Kirstein
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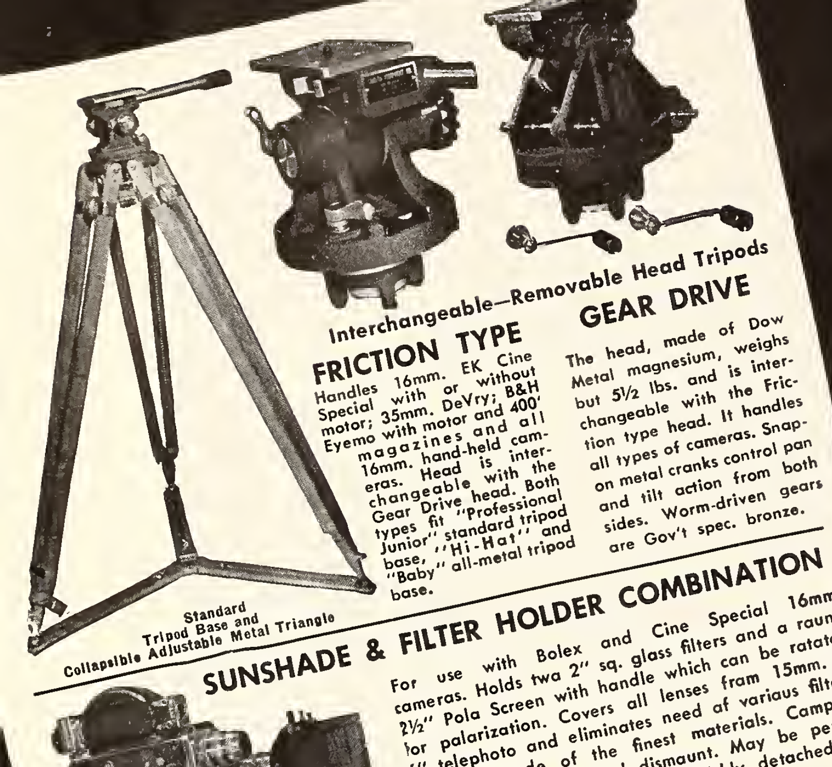

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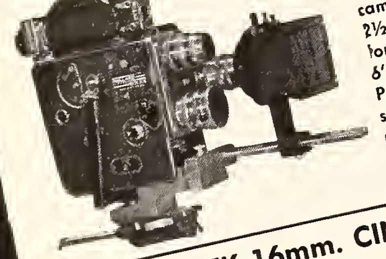

For use with Bolex and Cine Special 16mm. cameras. Holds two 2" sq. glass filters and a round 2½" Pola Screen with handle which can be rotated for polarization. Covers all lenses from 15mm. to 6" telephoto and eliminates need of various filters. Compact, Precision made of the finest materials. Compact, simple to assemble and dismount. May be permanently affixed to camera or quickly detached.

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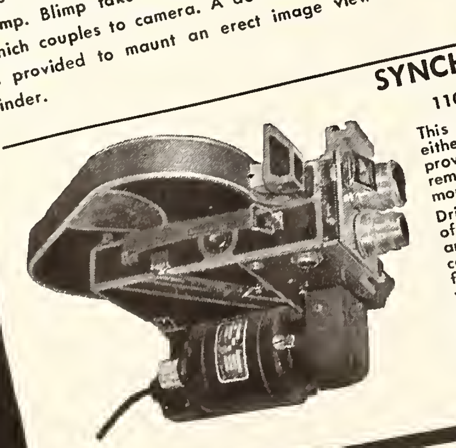

This motor will run in synchronization with either 16mm. or 35mm. sound recorders. It is provided with mounting platform which permits removal of magazine while camera remains mounted on motor.

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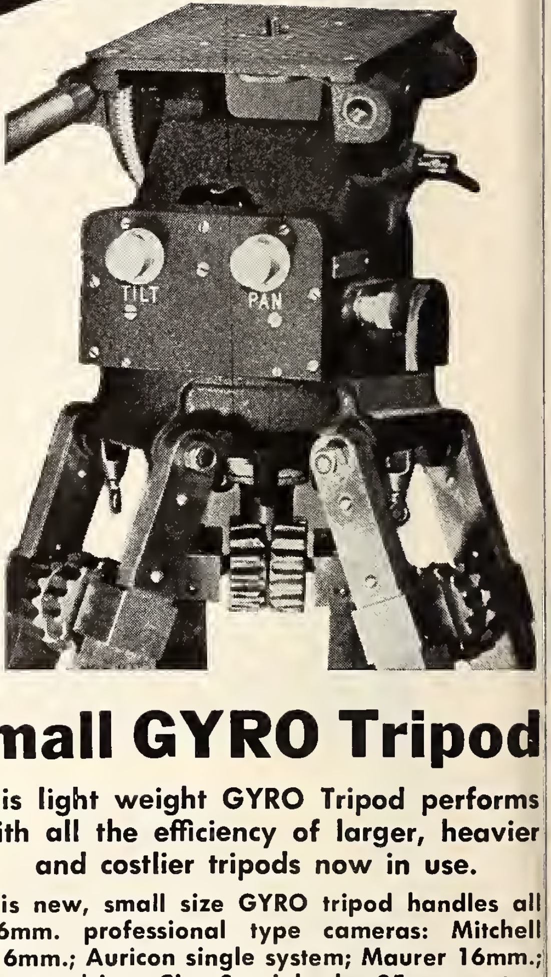

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MAKING READY FOR MAGNETIC

Single-perf film? A single-sprocket camera? Here are the answers to every amateur's questions, as he makes ready for the magnetic movie era

JAMES W. MOORE, ACL

WITH the announcement last month of the Filmosound 202 magnetic projector, the count now stands at two on the commercially available projectors ready, willing and able to record and reproduce sound on magnetically striped 16mm. film.

There will be other such instruments announced in the year ahead. Of this you may be as sure as that the sun will rise. There will be, as well, adapter kits announced to convert existing sound on film projectors to magnetic use, designed either by the projector manufacturer in question or by accessory manufacturers already dealing in the magnetic sound medium. And—hold your breath—there may be magnetic sound even for 8 before the year's end!

But these statements are in the realm of prophecy. They are based on rumors—with which the amateur film field is now constantly and incredibly rife. And MOVIE MAKERS, traditionally, does not deal in rumors. When the prophecies above become bodied forth in fact, we shall bring them to you—accurately, immediately and fully. In the meantime, it seems to us that the present facts are these . . .

Magnetic sound on film is not only here; it is here to stay. And, whether you intend buying a magnetic projector next month or next year, it is high time to take thought about getting ready for it.

HERE'S WHAT YOU DO

For the farsighted 16mm. amateur, intending to go into magnetic sound at *any* time in the foreseeable future, there are three basic changes in traditional camera operations which he should make at once. These are:

1. Shoot all films from now on at the preferred magnetic sound speed of 24 frames per second—instead of the silent speed of 16 fps. Why do this? Because (A) although the Bell & Howell magnetic projector will record and play back at 16 fps, better quality is achieved at the true sound speed, and (B) any film of yours which may carry an optical sound track, or which may be used for television, *must* be projected at 24 fps.

Shooting at sound speed will mean, in turn, allowing ½ stop more exposure than would be normal for any given scene at 16 fps. For consistent shooting at the 24 frame speed, the simplest way of making this exposure compensation is by changing permanently the film speed settings used on your meter; i.e., for Outdoor Color, change from Weston 8 to 6 or from ASA 10 to 7½.

If your camera does not operate at 24 fps, *some* benefit may be obtained by shooting 1/3 to ½ again as much footage per scene at the 16 frame speed. This will give your shots normal screen duration when projected at 24 fps in magnetic duplicate.

2. Use only films carrying a *single* instead of a double line of perforations. Why do this? Because this is the type of stock which existing optical-magnetic projectors (RCA and B&H) are designed to use in their twin sound functions.

Film manufacturers and the emulsions which they offer on single-perforated sound stock will be itemized presently. There is no difference in price, incidentally, between single- and double-perforated stocks of the same emulsion.

Important Note: For the present, at least, it is not possible to use single-perforated film in 16mm. magazine cameras because of the location of the sprocket in the magazine. Thus, as will be seen immediately, only change No. 1 above can be carried out currently by magazine camera users contemplating magnetic sound. *However,* an immediate changeover to 24 frame shooting will benefit them, since these double-perforated films can then be projected at a proper speed in single-perforated duplicate form.

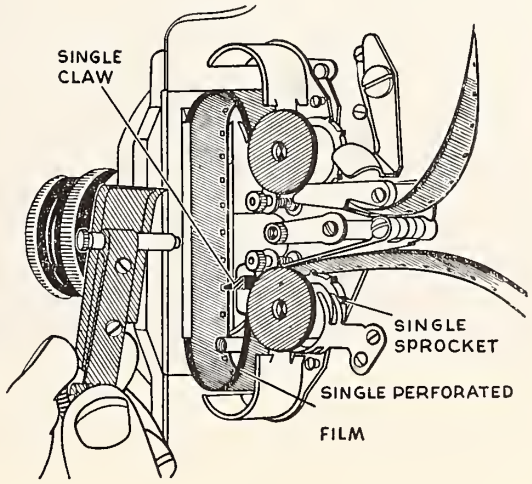
3. Have your roll film camera adapted, if necessary, to accept the single-perforated film stocks. This means, in brief, a changeover from double-toothed sprockets to single sprockets and from pull down claws engaging the film on both edges to a claw (or claws) engaging the film on a single edge only. Camera manufacturers and data on their preparations to undertake these alterations will be itemized presently.

[Continued on page 86]

Reeves Soundcraft

THE PENCIL points here to the unperforated edge of a single-perforated film, on which an optical sound recording or 100 mil magnetic striping may be positioned.

Paillard Products



HERE'S HOW one popular roll film camera will look after alterations for shooting on single-perf sound film. The film in projector will have perforations facing operator.

A SIMPLE SYSTEM FOR CENTERING TITLES

How a set of masks, outlining your title areas, can assure easy and accurate alignments

LEO CALOIA

THERE'S no question about it! One of the most irritating accidents in amateur filming is for a bunch of titles to be off-center. After this happened to me a few times too many, I sat down with myself to figure out a way of correcting it. And here's how I figured it.

To begin with, I built a simple version of a basic titler. No matter how you design it, this is comprised of a fixed and unvarying mount for the camera (see Fig. 1), a track along which this mount can be moved forward and backward, and at the far end of this track a titling easel to carry the title cards. The position of this easel in relation to the camera also must be fixed.

All right. My next move was to find out exactly what area of a given title card my camera was going to record at a given distance—say 18 inches. To do this I tore out of the paper a page of market advertising (because of its large, bold type), pasted this on a piece of cardboard the full size of the easel (Fig. 2) and then thumbtacked this cardboard in place over the easel (Fig. 3). I then shot the last three feet of film in my camera on this target and sent it in for processing. (For the impatient, a short length of positive film which can be developed at home would do as well—Ed.).

With the developed film image at hand, we now begin to find out what we want to know. Set up your projector for still-picture projection and shoot the image on the wall (Fig. 4). If you have no still-picture gimmick, make a loop of the film and run it continuously. Distance from the projector to the wall is really not important, since we are not going to measure in inches the actual width and height of the projected image.

What is important is to gauge exactly where the edge lines (top, sides and bottom) of the projected image fall in relation to the type matter of the ad which we have filmed. For these edge lines (as far as projection is concerned) indicate exactly the area which the camera lens put on the film. So take a pencil in hand, study the left edge of the image carefully and then draw a line down through the type of the advertisement which exactly corresponds with the image edge. After doing the same for the three other edge lines, you will have inscribed on the ad a rectangle exactly outlining the image on the film (Fig. 5).

Okay. The next move is to make a cutout mask exactly duplicating the area outlined on the ad. So take a fresh piece of cardboard, shape its outside dimensions to match those of the ad cardboard and then trace on its center portion the area outlined on the ad. It is crucially important, of course, that this tracing be positioned on the new card exactly where it is on the ad card, reading from side to side and from top to bottom. Now cut out the tracing to create a mask (Fig. 6). Finally, before using this mask, draw horizontal and vertical center lines on it for reference and mark it 18″ for all future shooting at that title distance.

And now for the actual title shooting. First insert the mask in position on the titling easel, where it will cover the entire area. Now slip in behind it the title card you intend shooting and maneuver it around until just the area you'd like to film is outlined in the mask (Fig. 7). Thumbtack the title card to the wooden backboard of the easel, being careful not to move the card in this operation, remove the mask and shoot (Fig. 8). Later, using some spare film, make similar masks for other camera-to-card distances and your titles will be easily and accurately centered forever more.

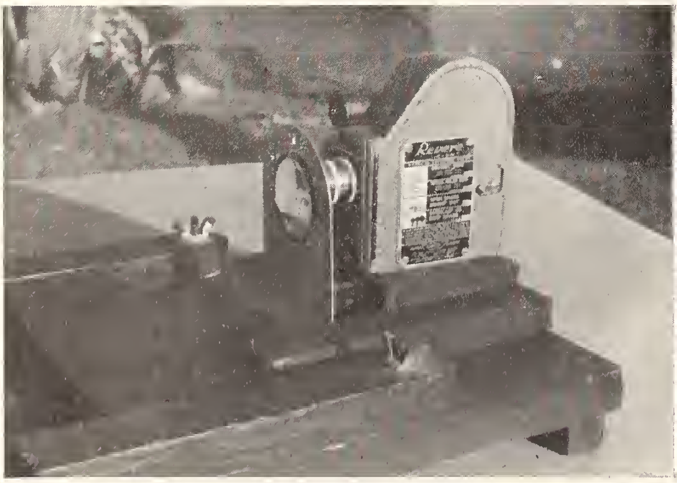
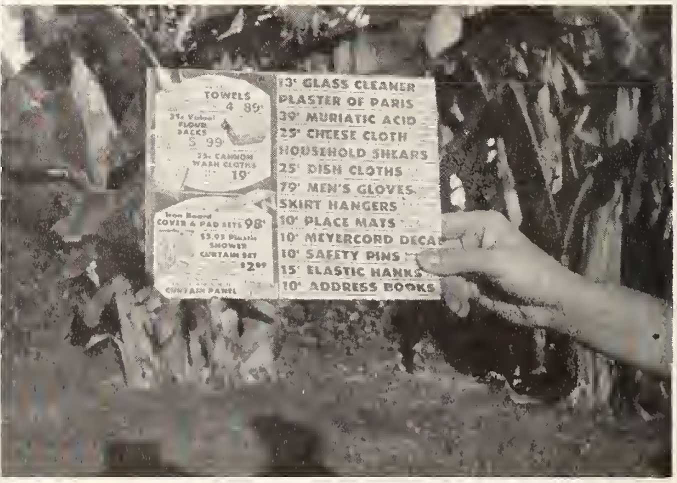


FIG. 1: The camera end of the author's simple titling setup (see also Figs. 7 and 8) shows the camera in its fixed position, faced by a holder for accessory lenses.



TOWELS 4 89¢
39¢ CANNON WASH CLOTHS 19¢
Iron Board COVER & PAD SETS 98¢
SHOWER CURTAIN SET $2.99
CURTAIN PANEL

13¢ GLASS CLEANER
PLASTER OF PARIS
39¢ MURIATIC ACID
25¢ CHEESE CLOTH
HOUSEHOLD SHEARS
25¢ DISH CLOTHS
79¢ MEN'S GLOVES
SKIRT HANGERS
10¢ PLACE MATS
10¢ MEYERCORD DECA
10¢ SAFETY PINS
15¢ ELASTIC HANKS
10¢ ADDRESS BOOKS

FIG. 2: A portion of market advertising from the newspaper, selected for the size and strength of its typography, is pasted on cardboard the size of title easel.

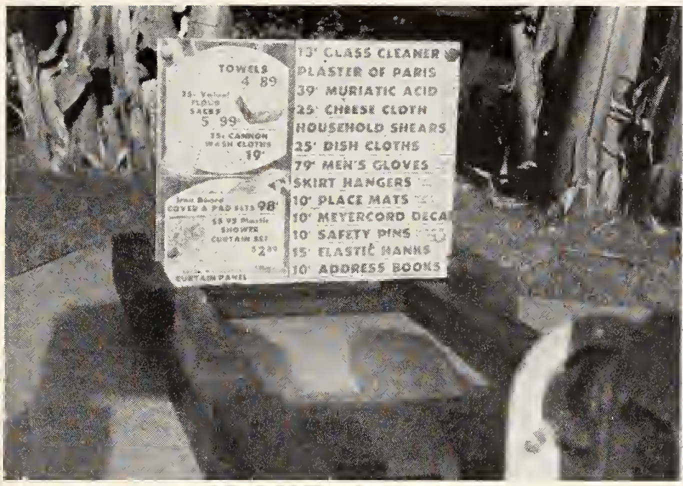


FIG. 3: This card is then thumbtacked over entire surface of title easel and a few feet of test film are exposed. Cheap, home-developed positive will do for test.

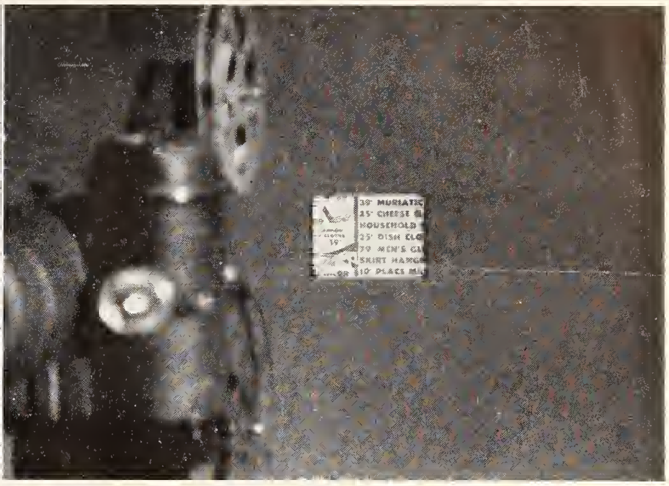


FIG. 4: Now project an image of this test strip on the wall or other handy surface for study. The overall outline, not the projected size of image, is the key fact.

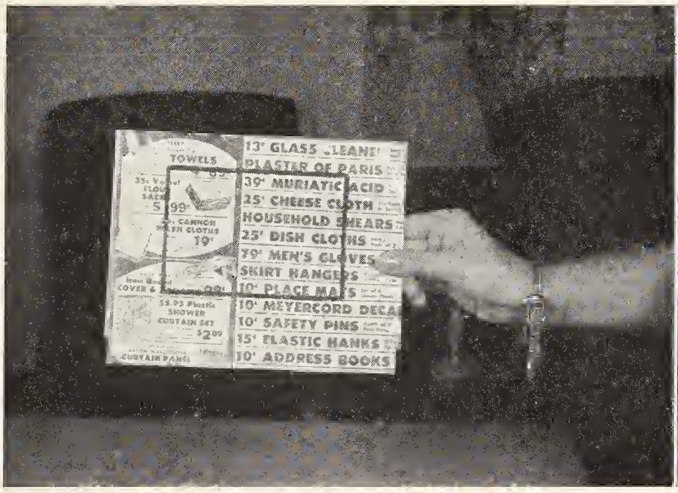


FIG. 5: Observing the projected image carefully, sketch its edge outlines on the cardboard-mounted ad paste-up, plotting all positions by reference to typography shown.

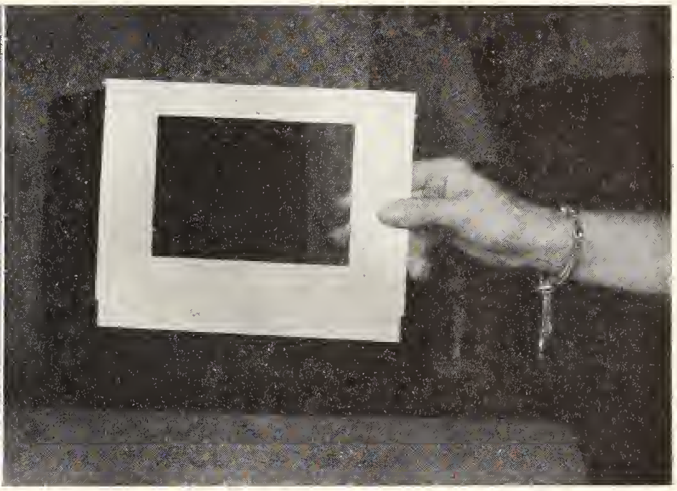


FIG. 6: Transfer outline of this rectangle to new cardboard and then cut it out to form a mask. Note at bottom of card slight indents to fit over easel position.

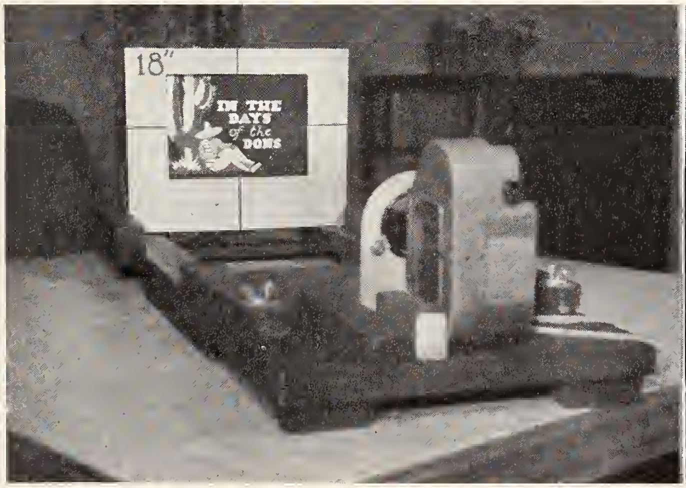


FIG. 7: Position mask over the easel and then maneuver title card behind it to find desired framing. Vertical and horizontal lines aid centering; 18" shows distance.

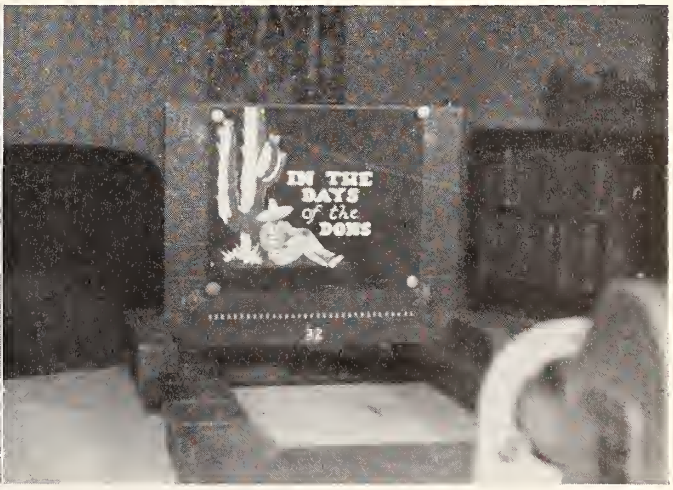


FIG. 8: With title card pleasingly centered, remove the mask from easel with one hand as you hold card in place with other. Now thumbtack it to wooden easel, and shoot.

4,000 AUSSIES CAN'T BE WRONG!

How an Australian movie club drew packed houses to establish a world audience record for amateur film screenings

ALFRED T. BARTLETT, ACL, *President, Queensland Amateur Cine Society*

DON'T tell me that there is no public interest in good amateur movie shows! Here in Brisbane the Queensland Amateur Cine Society has just completed a four-night stand, screening our Five Best Films of 1951 to over 4,000 paying patrons. An Australian newspaper claims this to be a world record for amateur film shows. I cannot answer for that. But I *do* know that the prestige and the bank balance of our society were never higher than they are right now!

Brisbane, by world standards, is not a large city, although it is Australia's third largest state capital. Its population is 445,000. Its main thoroughfares, as in any other city, are lined with modern theatres and other avenues of amusement. Yet an amateur film show opened in the midst of them and attracted record houses. Perhaps you'd like to know why—so here's the story . . .

Until four years ago, our society screened its prize winning films each year to a relatively small group of members and their friends in a small city ballroom. In 1948, however, the standard of the award films in the 16mm. section was very high. So, deciding to place our show before the general public, we engaged the moderately large Albert Hall (capacity 700) for one night and inserted small advertisements in the entertainment columns of the press.

Although we were not so much concerned about making money as we were in building the society's prestige, our first public screening showed a nice profit. In addition, we were heartened by the glowing press critiques of the local film reviewers.

The following year (1949), we ran the year's prize 16mm. films in the Albert Hall for *two* nights with even greater success; and in 1950 our "season" was extended to *three* consecutive nights, with full houses at each showing.

Last year, when our three-night season opened in October, it was immediately evident from the heavy bookings that we could not accommodate the crowds. Queues thirty yards long lined up outside the hall and literally hundreds were turned away. For, happily, the press movie critics hailed our opening night show with such phrases as "Screen Gems!" and "Among the most charming films ever to come to Brisbane." Even *Film Weekly*, our theatrical exhibitors' trade journal, gave us a boxed item headed "Amateur Pix Score Turn-Away Biz" and continuing:

"Professional showmen in Brisbane rubbed their eyes when they saw hundreds being turned away from a screening of Amateur Films! And the awful sight continued for three nights.

"So great was the demand for seats that a repeat show has been arranged for the City Hall, seating 2400."

For that is exactly what we did. With audacity, perhaps, we quickly booked a one-night rescreening in the Brisbane City Hall, one of the largest auditoriums in Australia. And to back that up, we ran an intriguing "Public Apology" advertisement in the local papers. You know the sort of thing:

"To the many hundreds of people unable to gain admittance to the Albert Hall on Monday, Tuesday and Wednesday nights to view the Five Best Films of 1951, the Queensland Amateur Cine Society offers its sincere regrets.

"By widespread public request, one repeat screening will be given in the City Hall on Wednesday, October 24, at the same admission prices . . . This is your Last Chance to see this Programme!"

Either the advert—or the programme itself—worked like a charm. We had expected another 500 to 700. But over 2000 showed up! Next morning the success of the City Hall screening was news. A newspaper columnist compared Brisbane's 4000-plus audience with London's 1200 against its population of over 8 million. Two nationwide broadcasting networks interviewed the writer as president of the society on the public interest in amateur films. The society has been deluged since then with inquiries regarding membership. Camera shops everywhere report a lively interest in movie equipment—much of which unfortunately they cannot supply. The only disgruntled members of the community appear to be the theatre managers, who were puzzled at our queues while their houses were only partly filled.

© Camera-Craft

TRY AND FIND A SEAT! Here are but part of the 2000 who jammed Brisbane City Hall for final show by Queensland ACS. A 16mm. arc projector is at top left in balcony.

How did we do it? The key to success, I feel sure, lies in (a) good programmes, (b) smart publicity, and (c) club-member enthusiasm. These points I elaborate on briefly below.

PROGRAMMES: The standard of our films at all public screenings has been very good, with audience interest well in evidence. Our members, over recent years, have won the top awards in major contests in most Australian states. The

[Continued on page 88]

STEREO STRIDES ONWARD

Latest in the march of stereo movies, the Nord 3-D system is analyzed by its inventor

ROY A. CLAPP, *Design Engineer, The Nord Company*

There are, probably, scores of thousands among today's teeming, teen-aged camera toters who believe that stereoscopic photography was born but recently with, say, the advent of the Stereo-Realist camera. Nothing could be further from the truth—as the parents and grandparents of these precocious button pushers can well testify.

The principles of stereoscopy, as any reference work will tell you, were first understood by Euclid in about 300 B.C. Little application of these principles, however, seems to have been made until the 19th Century when, in 1838, the first true stereoscope (using paired drawings*) was announced. Early in the following year, Daguerre donated his sensational photographic process to the French government, and by 1844 stereo-photographic images were in use.*

Stereoscopic pictures in motion (calling even then for special viewing spectacles) seem to have appeared around 1880. Since that time the developments in stereocinematography have been many and varied. As the latest among these developments, although not necessarily the last, Movie Makers *presents a discussion of the recent Nord 3-D system, prepared by the design engineer of the project.*—The Editors.

Since it is no secret that within the past few years stereoscopic still photography has gained a tremendous number of enthusiasts, it should be good news indeed that anyone with 16mm. cine equipment can now make and screen true stereo movies.

Two new optical devices, the Nord 3-D (three-dimensional) camera converter and the Nord 3-D projector converter, make this interesting development possible. The camera unit differs radically in principle from anything heretofore available; and I believe that Movie Makers readers will be interested in its design. Basically, the unit employs optical glass wedges through which the light passes and, by the bending action of these prisms, a pair of stereo images are formed.

Fig. 1 illustrates the schematic principle involved. A pair of large wedges, made of crown optical glass, are located a considerable distance in front of the camera lens. Between these large prisms and the camera lens are another pair of wedges of opposing form but with a weaker power due to a smaller angle. This second pair of prisms are made of flint glass, and their angles are so calculated that the combination is color corrected just as are modern camera lenses.

The effect of these optical elements is to produce a dual set of images, in which one corresponds to a view as it would be seen by the right eye, the other to the same view as seen by the left eye. Together these twin images produce a stereo pair.

But if these light-bending prisms were laid out as shown in Fig. 1, the path over which the light rays must travel would be impractical as to length. For convenience, therefore, in mounting this optical system in front of a camera, the light path must in some way be compacted, or folded up. How this is accomplished, by interposing along the pathway a large lower mirror and a small upper mirror, is plotted schematically in Fig. 2. Finally, how this entire optical train is housed in the Nord 3-D camera unit, is diagrammed in Fig. 3.

In use it is only necessary to position the optical head in front of the camera lens. The unit is held in place by a universal bracket. The camera attaches to this bracket in exactly the same way it would be mounted on a tripod, so that it can be instantly attached or detached as the occasion requires. Further, the bracket is universally adjustable, so that with the aid of a screwdriver it can be lined up with any make of camera. Also, since the unit does not attach to the lens itself, there is no problem created by the speed or make of lens used.

In focal length, however, the lens must be the 1 inch optic that is standard to all makes of 16mm. cameras. For, since we are trying to depict distance relationships as accurately as possible, neither the wide angle nor any telephoto lens is suitable for stereo filming. The reason for this is that the intended function of these lenses is to distort normal perspective.

[Continued on page 86]

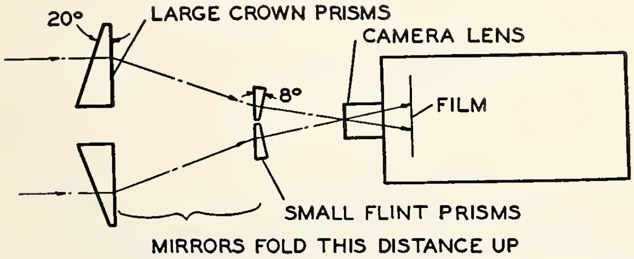


FIG. 1: The basic optical system of the Nord 3-D camera converter is diagrammed above. Light passes thru two prisms to record stereo pair.

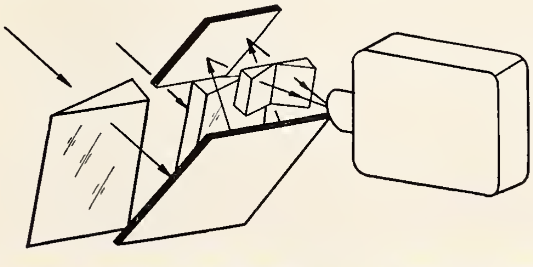


FIG. 2: Long path of prism-bent light rays is compacted as above by the lower large mirror and upper small mirror in the working design.

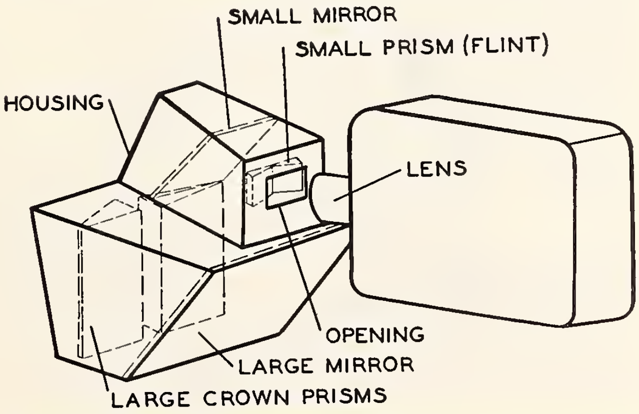


FIG. 3: Actual housing of the 3-D optical system is in dark outline. The unit is positioned in front of camera lens on a universal joint.

LET'S MAKE A NATURE MOVIE!

With this simple remote control, you too can train your camera on "Nature's Half Acre." Our award-winning author proved it with his Sportster 8

HERBERT D. SHUMWAY, ACL

Photographs by Herbert D. Shumway, ACL

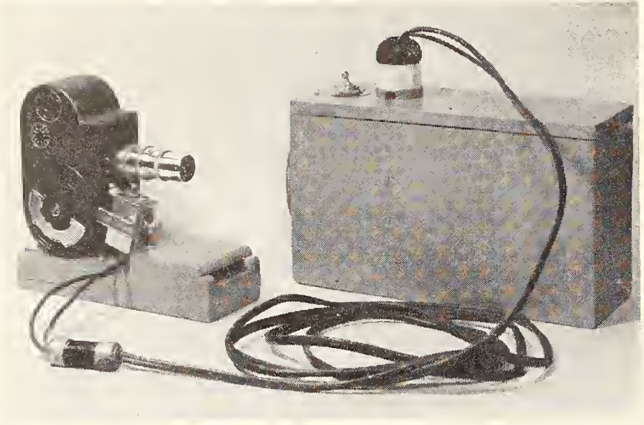


FIG. 1: Simple remote control unit includes camera base, magnet to trip shutter release, battery box and a length of wire cable.

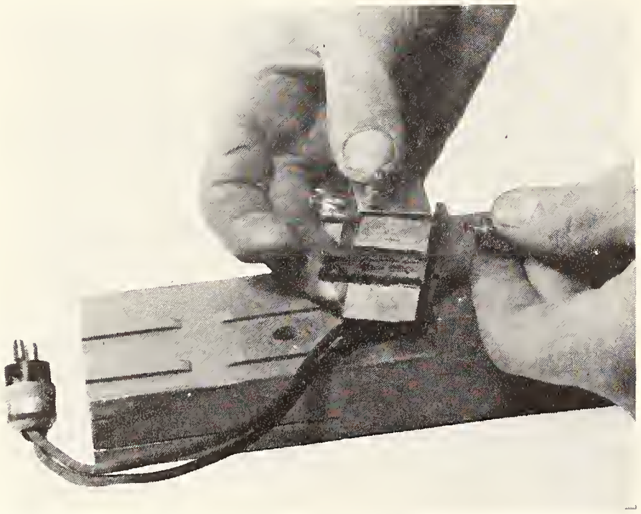


FIG. 2: A knurled bolt (see also Fig. 3) easily attaches magnet to camera base. Note too camera aligning strips on the baseboard.

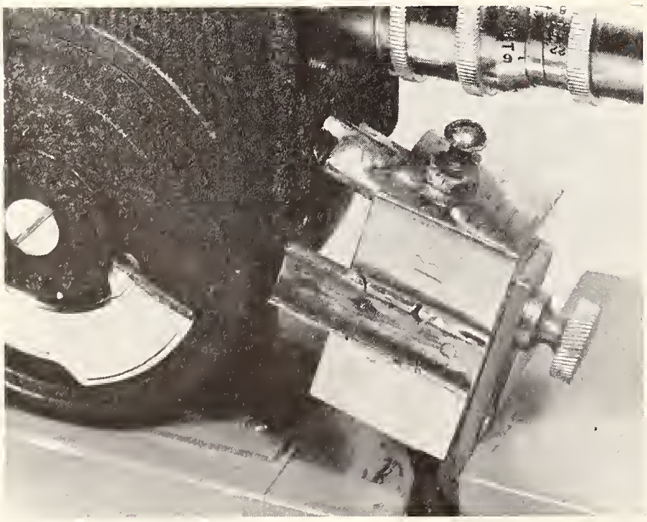


FIG. 3: Closeup shows the magnet tripping lever (top center) in contact with camera release button ready for a downward thrust.

FEW true-to-life motion pictures have received such wide acclaim as has the Walt Disney production *Nature's Half Acre* (see *How Disney Does it*, Nov. and Dec. 1951—*Ed.*). Undoubtedly you were one of the millions throughout the world who thrilled to the superb closeups of colorful birds, brilliant butterflies or insects transformed into grotesque monsters by the magic of the movie camera. Perhaps as you watched this beautiful film you secretly yearned to make such movies yourself—movies that would captivate your own audience just as you were now being enchanted by this masterpiece.

NO ADVANCED EQUIPMENT NEEDED

If so, here is good news for you. You *can* make such breath-taking movies of many of nature's creatures! You can fill your screen with a single brilliant butterfly, and birds will become easy prey for your camera. Furthermore, no expensive equipment is needed. If your present camera will accept a medium telephoto lens (such as a 1 or 1½ inch lens for 8mm. cameras, a 2 or 3 inch lens for 16mm. cameras), then a simply-made remote camera control will enable you to film birds in startling closeups. All this can be accomplished with the expenditure of only a few dollars from your pocketbook and a few hours of pleasant work with hammer, saw and nails.

Beginning with bird filming, it will be the purpose of this series of articles to show you exactly how to build the simple equipment required for varied types of nature photography. If you own a Bell & Howell Sportster or any one of its similar models, then the directions and illustrations can be followed exactly. But whatever the make of your camera, if you follow the principles outlined here (changing only the details of construction to conform to your camera), you will be ready to enjoy the fun of year round nature filming.

BUILD SIMPLE REMOTE CONTROL

The first unit to build will be a remote control for your camera similar to the one pictured in Fig. 1. In essence, this consists of a magnet (or solenoid) to operate the camera release lever, one or more batteries to operate the magnet and a suitable length of wire to connect the batteries to the magnet—so that the magnet, and thus the camera, may be controlled from any distance.

To construct this remote control unit, begin first with a base upon which the camera and magnet may be mounted (see Fig. 2). The base itself is merely a piece of wood 1 inch thick which, for the Bell & Howell cameras mentioned above, should measure 7 inches long and 2½ inches wide. For other cameras, design the base so that it is 4 inches longer and 1½ inches wider than the camera itself.

Your next step will be to provide a means of mounting the camera on the base so that it will be positioned each time in exactly the same spot. To determine the correct spot for this mounting, place the camera so that its rear edge is flush with the rear edge of the baseboard. Now move the camera from side to side on the base until the

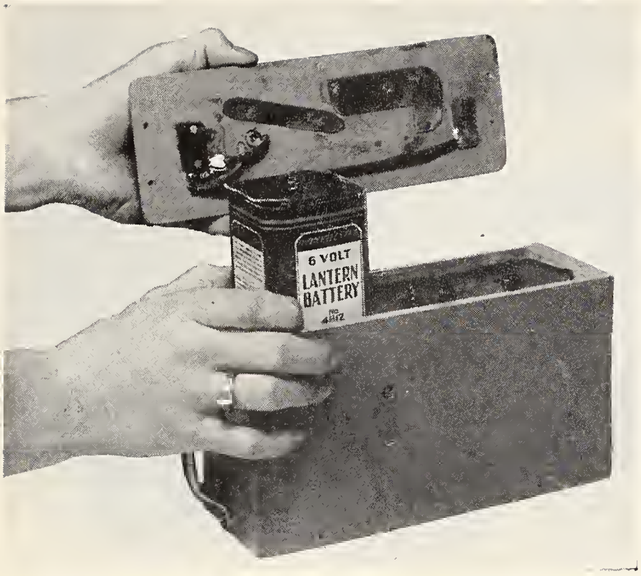
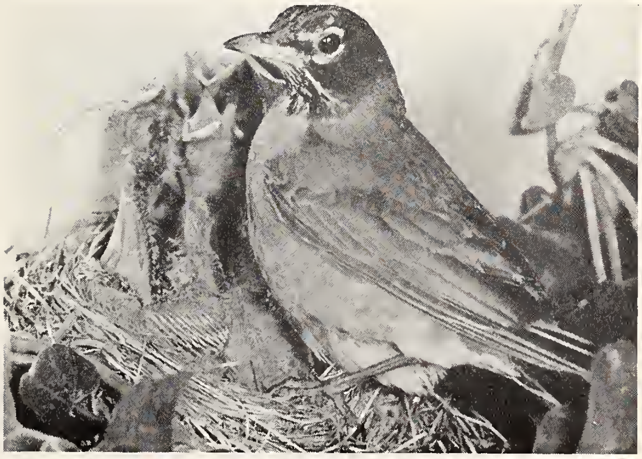


FIG. 4: Three-celled battery box, turning out 18 volt current, is connected in series by copper plates on cover. Note handle.

center point of the lens is directly above a point on the baseboard which is midway between the two edges of the baseboard. In locating this point, be absolutely certain that the sides of the camera remain parallel with the sides of the baseboard.

Now, with the camera in the position described above, trace the outline of the camera base on the baseboard. Remove the camera and locate the position of the tripod socket inside this outline. Careful measurements with a ruler will make this easy. (For Sportster owners, the center point of the tripod socket is at a point 2½ inches from the rear edge of the baseboard and 1 inch in from the right hand edge looking forward from the rear.) Through this point drill a hole of ¼ inch diameter. Now attach the camera firmly to the base with a ¼ by 20 bolt 1¼ inches long, by pushing the bolt up through the hole in the baseboard and screwing it into the tripod socket of the camera. Here again be certain that the camera is parallel to the edges of the baseboard.

Now fasten small cleats to the baseboard along both base edges of the camera. Such cleats will make it impossible for the camera to rotate about the tripod screw and thus will assure accurate placement of the camera each time it is fastened to the baseboard. For the Sportster, small metal strips about 1/16 of an inch thick and ⅛ of an inch wide (as pictured in Fig. 2) will serve admirably for this purpose. Other cameras may require thicker or longer cleats, depending upon the shape and size of the camera base. Finally, on the underside of the baseboard attach a piece of steel ¼ of an inch thick into which a ¼ by 20 hole has been tapped so that the whole unit may be mounted on a tripod. For a small charge, any local machine shop will make this piece of tapped steel if you do not have the means to do it.



PICTURE this robin family in action on your own home screen! Closeups like this are easy with remote control unit described.

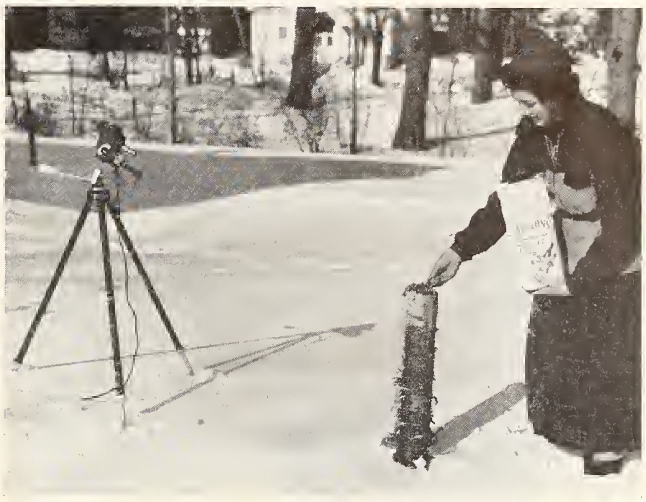


FIG. 5: Bird seed on a rustic log will attract winter birds to your operating theatre. With 3x lens, camera distance is 5-6'.

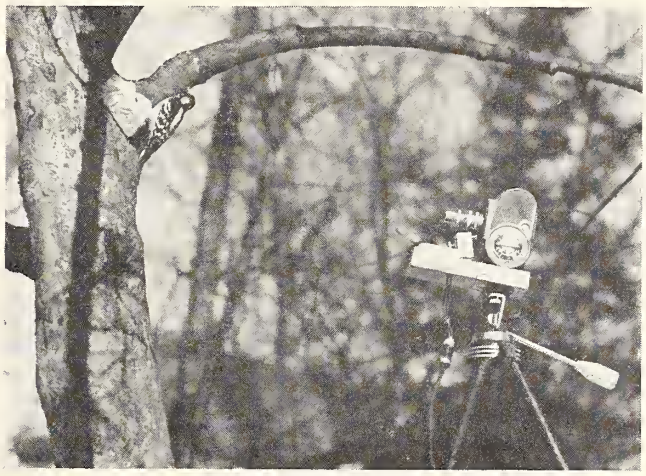


FIG. 6: Suet nailed to a sunlit tree here lures a downy woodpecker before the closeup camera. Bluejays also are good show.

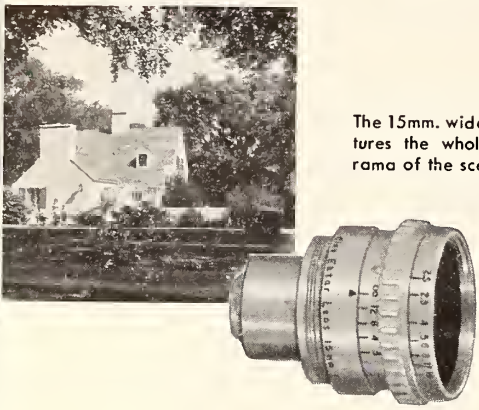
MAGNET TRIPS RELEASE LEVER

Mounting the magnet which trips the release lever is simplicity itself. Illustrated in Fig. 3 is an antiquated magnet—one used in the early days of flash synchronization for still cameras. The magnet itself is enclosed in a metal box which is fastened with the knurled bolt to a metal bracket attached to the baseboard (see also Fig. 2). The metal bar protruding at the upper end of the box is pulled downward whenever current passes through the magnet; and as it goes down it presses the release lever on the camera into operation. The camera continues to operate until the current is turned off; then the bar springs up and the camera stops.

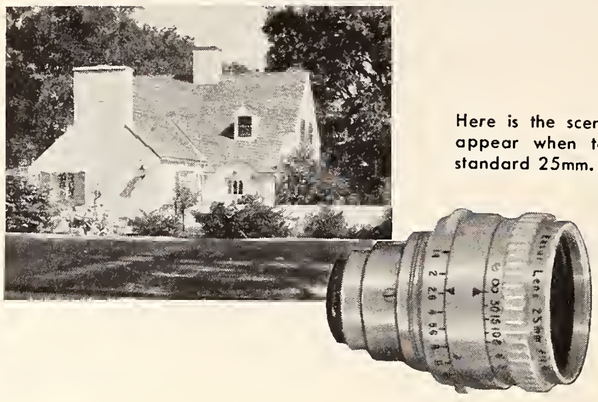
Since the release lever on Bell & Howell cameras requires but little pressure to operate, this magnet works exceedingly well. Other makes and models of cameras may require more pressure to operate their release levers. And, of course, magnets

[Continued on page 93]

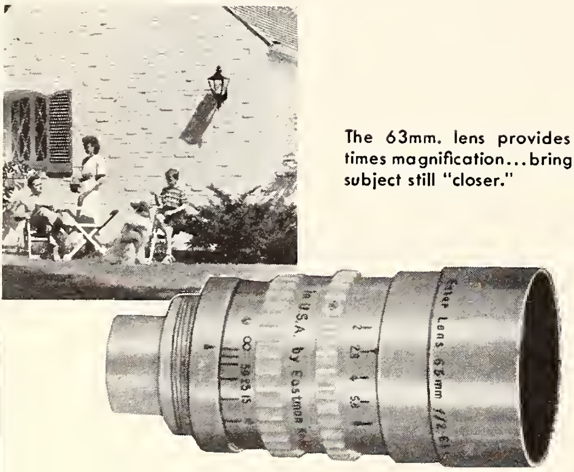
Far or Wide... Kodak Cine E



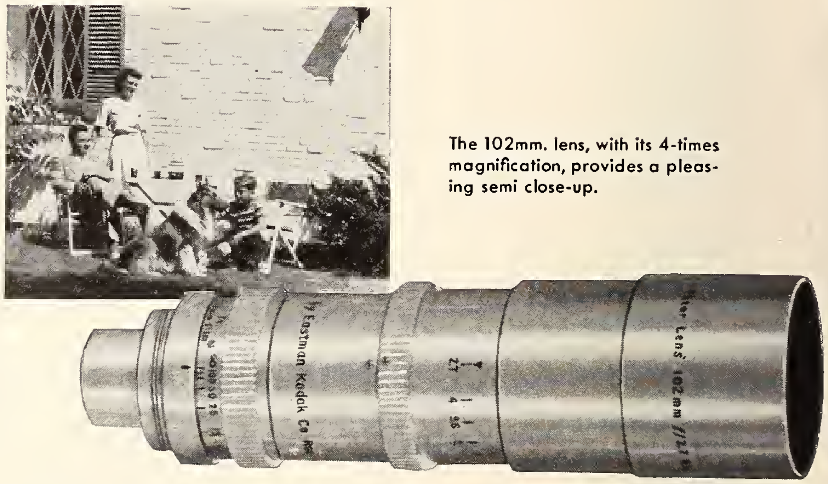
The 15mm. wide-angle lens captures the whole, broad panorama of the scene.



Here is the scene as it would appear when taken with the standard 25mm. lens.



The 63mm. lens provides 2½ times magnification...brings the subject still "closer."



The 102mm. lens, with its 4-times magnification, provides a pleasing semi close-up.

The pictures above show how the Ektar Lenses for 16mm. cameras would record the s

KODAK CINE EKTAR LENSES FOR 16MM. CAMERAS

Type	Focal Length and Speed	Relative Magnification	Focusing Range	Width of Area Covered at Minimum Focus Distance	Width of Area Covered at 25 Feet	Width of Area Covered at 50 Feet	List Price	IS YOUR CAMERA LISTED HERE? If it is, the appropriate adapter will equip it to accept Kodak Cine Lenses
Wide-Angle	15mm. f/2.5	0.6	Inf. to 6 in.	2 13/16 in.	15 ft. 3 in.	30 ft. 6 in.	$ 78.25	Bolex H-16; Cine-Kodak Magazine 16; Cine-Kodak Model E, f/1.9; Cine-Kodak Model K; Cine-Kodak Royal; Cine-Kodak Special and Special II; Cinklox; DeVry DeLuxe; Filmo Autoload; Filmo Autoload Speedster; Filmo Automaster; Filmo 70, 70A, 70B, 70C (except serial nos. 46122 through 54089); Filmo 70D, 70E, 70F, 70G; Filmo 141A and 141B; Keystone A-7; Revere Models C-16, C-19, C-26, and C-29; Victor Models 3, 4, and 5.
Standard	25mm. f/1.9	1	Inf. to 12 in.	3 13/16 in.	9 ft. 5 in.	18 ft. 10 in.	97.10	
Standard	25mm. f/1.4	1	Inf. to 12 in.	3 13/16 in.	9 ft. 5 in.	18 ft. 10 in.	194.25	
Long-focus	40mm. f/1.6	1½	Inf. to 24 in.	5 1/16 in.	6 ft. 0 in.	12 ft. 0 in.	114.40	
Long-focus	63mm. f/2.0	2½	Inf. to 24 in.	2 5/16 in.	3 ft. 9 in.	7 ft. 7 in.	115.40	
Long-focus	102mm. f/2.7	4	Inf. to 36 in.	2¾ in.	2 ft. 4 in.	4 ft. 8 in.	124.30	
Long-focus	152mm. f/4.0	6	Inf. to 6 ft.	3⅝ in.	1 ft. 6 in.	3 ft. 1 in.	146.60	

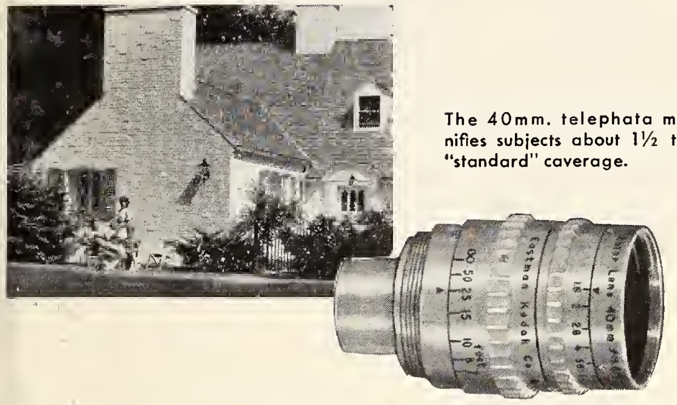
KODAK CINE EKTAR LENSES FOR 8MM. CAMERAS

Type	Focal Length and Speed	Relative Magnification	Focusing Range	Width of Area Covered at Minimum Focus Distance	Width of Area Covered at 25 Feet	Width of Area Covered at 50 Feet	List Price	IS YOUR CAMERA LISTED HERE? If it is, the appropriate adapter will equip it to accept Kodak Cine Lenses
Long-focus	25mm. f/1.9	2	Inf. to 12 in.	1 11/16 in.	4 ft. 3 in.	8 ft. 6 in.	$ 97.10	Bolex H-8; Briskin; Cine-Kodak Reliant; Cine-Kodak Magazine 8; Cine Perfex; Franklin; Keystone; Keystone Magazine; Revere 88; Revere 99; Stewart-Warner.
Long-focus	25mm. f/1.4	2	Inf. to 12 in.	1 11/16 in.	4 ft. 3 in.	8 ft. 6 in.	194.25	
Long-focus	40mm. f/1.6	3	Inf. to 24 in.	2¼ in.	2 ft. 8½ in.	5 ft. 5 in.	114.40	
Long-focus	63mm. f/2.0	5	Inf. to 24 in.	1⅜ in.	1 ft. 8¼ in.	3 ft. 5 in.	115.40	

Owners of turret-type cameras should make certain before buying accessory lenses that the turret provides adequate optical clearance.

Prices are subject to change without notice and include Federal Tax where applicable.

ktar Lenses Get the Picture!



The 40mm. telephoto magnifies subjects about 1½ times "standard" coverage.

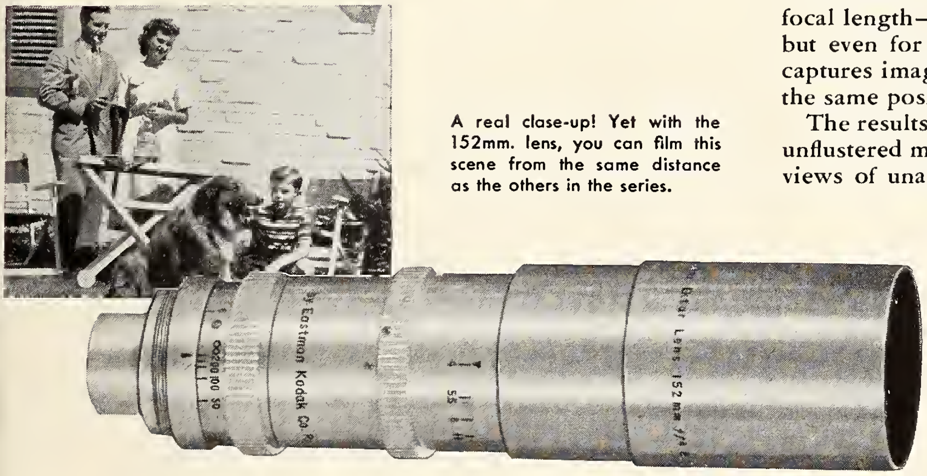
WITH a complement of accessory lenses, your camera acquires truly remarkable versatility. Every scene can be framed just as you want it . . . shots you never before thought possible come into easy range. And, when you choose Kodak Cine Ektar Lenses, you obtain for your own reels the unsurpassed movie results provided by the finest lenses ever produced for 16mm. and 8mm. cameras.

A full complement of Kodak Cine Ektar Lenses for 16mm. cameras consists of seven lenses—a wide-angle, two lenses of standard focal length, and four telephotos ranging in relative magnification from 1½ to 6 times—the whole series comprehensively graduated in focal length at a common ratio of 1:6. Four of the lenses are in suitable focal lengths for use with 8mm. cameras . . . provide telephoto magnifications from 2 to 5 times.

Few movie makers, perhaps, will require the range provided by *all* the lenses. But equally few serious movie workers can afford to be without some of them. The Kodak Cine Ektar 63mm. *f*/2.0 Lens, to take just one example, is a lens that might well have a place in your movie kit. Like all Ektar systems, this lens is remarkably fast for its focal length—fast enough not only for most outdoor conditions . . . but even for shots of indoor events. Used on a 16mm. camera, it captures images 2½ times as large as would the standard lens from the same position . . . on an 8mm. camera, 5 times as large.

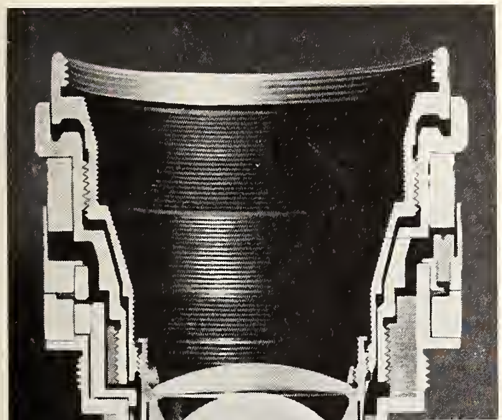
The results—"sideline" sports shots filmed across tiers of seats . . . unflustered movie portraits of camera-conscious subjects . . . detailed views of unapproachable wildlife—real close-ups filmed from well back, whenever time, terrain, or the nature of your subject prevents you from moving in. And this fine lens is as much at home at extremely short range—at minimum focus, it covers fields a scant inch or two wide . . . for needle-sharp studies of tiny movie subjects.

The table at left, below, will help you select the lenses best suited to your needs. Look it over . . . then talk it over with your Kodak dealer. He'll be glad to supply you with lenses that will help you get the picture . . . every time!



A real close-up! Yet with the 152mm. lens, you can film this scene from the same distance as the others in the series.

e scene . . . from the same camera-to-subject distance



EKTAR: TOP QUALITY

THE most important characteristics of a lens are those you can never see. Even a photograph like this—an actual cross-section of the Kodak Cine Ektar 25mm. *f*/1.4 Lens—can only suggest the skilled design, the precise manufacture . . . the all-round optical excellence . . . that are essentials of this one lens, and of all truly fine optical systems.

For characteristics like these, only the integrity of the manufacturer can give you full assurance. And Ektar Lenses—designed and produced by Kodak—are those which have proved so excellent in *every* characteristic that they have earned Kodak's highest optical designation.

Kodak Cine Ektar Lenses provide unique flatness of field . . . give crisp definition and sparkling sharpness from edge to edge. Rare-element glass helps assure top-quality results, even under adverse lighting. Because Ektar Lenses are fully color correct—with all glass-air surfaces Lumenized—your shots take on surprising brilliance and realism, whether color or black-and-white.

KODAK EKTAR CONVERTER

This handy accessory "alters" the effective focal length of the 25mm. *f*/1.4 Ektar Lens to 15mm.—increases field coverage by about 60%—without loss in speed or image quality. For 16mm. cameras, the combination provides a standard lens and a wide angle —*both with f/1.4 speed . . . both with Ektar quality!* Kodak Ektar *f*/1.4 Converter, 25mm. to 15mm.—$71.50.

EASTMAN KODAK COMPANY, Rochester 4, N. Y.

Kodak
TRADE-MARK

© Hazel Greenwald, ACL

FOR TENS OF THOUSANDS of newly arriving immigrants to Israel, tent cities such as this one at Padas Hanah are for months their first new homesites.

ISRAEL INVITES

The rare sight of a nation a-borning awaits your camera in Israel, youngest of the world's democracies

OSCAR H. HOROVITZ, ACL

THE United States of America, during the period of its unrestricted welcome to European immigrants, became known as the Melting Pot of the world. If history has proved this phrase apt, perhaps there is equal accuracy in the tag turned out by an unrecorded journalist to describe Israel, newest of the democracies. Israel, he wrote, was the world's "Pressure Cooker."

For Israel is in a hurry. Coming into statehood as recently as 1948 with 650,000 citizens, this newly historic home of the Hebrew peoples has more than doubled its population as it accepted 200,000 Jewish immigrants yearly since then. And, picture-wise, the arrival and assimilation of these world wanderers may well provide the most colorful parts of your Israel story.

But there is much that a visiting filmer will do well to know before ever he sets foot in this new-old land. As your travel agent can tell you in more detail than I, there are three general means of reaching the country. These are by air from the United States, taking a little over a day from New York City; by Mediterranean cruise ship from New York City, taking 18 to 20 days, or by plane or ship from European ports of departure. If you travel by ship from New York, you probably will reach Israel at the port of Haifa. If you fly in, you will land at Lydda Airport, which is nearest to the city of Tel Aviv. And from Lydda, the airlines will deliver you and your luggage free of charge to either Tel Aviv or Jerusalem.

But what, now, should the foresighted filmer plan to carry in that luggage? Photographically the answer is: carry *everything* you are going to need during your movie making visit. Film supplies in Israel either are nonexistent or, under the taxes of an austere economy, are priced beyond all reasonable purchase.

But for visitors to this struggling new nation the customs procedures are friendly and understanding. Your cameras, allied accessories and film must be declared on entry; and all but the latter will be wholly free of duty. It is usual, also, to exempt from duty reasonable supplies of film which are brought in in the baggage of the tourist. However, since Israelian and American ideas may well differ on what constitutes "reasonable supplies" of film, their customs rulings have provided for the import of excess amounts of film under a deposit of the presumed duty at the port of entry. This is later refunded to you as you ship the film out to America for processing, or carry it out with you.

During the present transition period, certain security regulations are still in force, resulting in the application of a modified form of film censorship. Since it is wholly impossible to have any reversal movie films processed in Israel, this censorship is based on a written statement compiled by the visiting cameraman which outlines the scenes and subjects photographed in his exposed reels of film. This listing, and the films in question, must be submitted to a local censor at least 24 hours before you and/or your films are to leave Israel. Upon approval, your films will then be officially packed and sealed for outward shipment.

Up-to-date data on restricted photographic subjects can be obtained on arrival in Israel at the Tourist Information Centers. Censors are conveniently located in all of the country's main post offices.

Weather-wise (and therefore photographically), the best period in which to visit Israel is from May through October. These are the dry, sunny months during which rain is a rarity, so that you may count consistently on bright sunlight and clear blue skies. What effect these weather conditions have on exposure I shall discuss in a moment. More immediately I wish to warn you of the effects they can have on your camera—if you are careless.

© Hazel Greenwald, ACL

TWO THOUSAND YEARS of history have not changed the farming habits of these Arabs in Israel as they plow an ancient olive grove.

United Jewish Appeal

COLORFUL ETHNIC TYPES are everywhere in Israel, as immigrants arrive garbed in the characteristic clothes of their countries.

© Hazel Greenwald, ACL

TEL AVIV, world's first all-Jewish city, flanks the eastern Mediterranean shore much as do the European watering places.

First you should make sure that your film supplies are well protected from sunlight and heat. For a long stay, tropically-packed film is a good idea; and exposed footage should be air-expressed back to the States for processing regularly.

Secondly, once in the field remember to keep your camera in its case (or otherwise covered) except when you are actually shooting a picture. For dust and sand are as prevalent as the sunlight—especially in the Negev. And it is a sharp, abrasive dust, so that proper lens cleaning becomes a real problem. Ideally you should begin the operation by blowing the surface dust from the lens with a small rubber syringe. Now brush over the lens surfaces lightly with a fine camel's hair brush; only then apply the usual chamois leather or lens tissues to polish the cleaned glass. Do *not* try to clean your lens with chamois or tissue before removing the excess dust with a brush or syringe. You may scratch it badly.

And now, what about the exposure of color film (at standard camera speed) in Israel? You will find that most of the hills and undeveloped valleys are covered with rocks and boulders. These reflect light to a very high degree, so that an exposure of *f*/11 in bright sunlight on these long shots I found to be about right. More astonishing, however, is the reflective power of the loam in the developed fields. Here too, my meter called repeatedly for *f*/11, and I finally attributed this high reading to the large percentage of sand and stone particles with their consequent reflectance. I therefore used *f*/11 on most distance scenes; opened up to *f*/8 on scenes containing dark grass and foliage, and when in doubt I would split the difference.

United Jewish Appeal

YOUNG ISRAELIS join with enthusiasm and gaiety in the resettling routines through which all new immigrants are processed.

In taking closeups of faces, previous experience had taught me that (in bright sunlight) *f*/8 was the correct exposure on the average white face. But for these shots in Israel I had to re-evaluate this experience carefully before sticking to the *f*/8 rule. For the majority of faces in Israel are swarthy in tone, and the light (as we have seen) is strong. Thus an exposure of *f*/11 (which your meter may often indicate) will actually give you good flesh tones. But this same aperture will block up the shadow areas of your scene unpleasantly. I decided therefore that *f*/8 on portrait closeups was still best overall—and my finished films have borne this out.

So much, then, for the technique of taking pictures in Israel. *What* you may choose to take in this bustling, boulder-strewn haven of the Hebrew peoples will be strictly up to you.

It is a small country and, by accepted tourist standards, not an especially pretty one. There are but three cities of any size—Tel Aviv, Haifa and Jerusalem—and you can travel by car between one and another in only a few hours. Tel Aviv (*The Hill of Spring*) is a modern "European" city whose inhabitants are completely westernized. Haifa also looks European as it extends from its Mediterranean waterfront up the sides of Mt. Carmel. From the top is an unforgettable view of Haifa Harbor, with snow-capped Mt. Herman in the distance, while at the lower levels are the battle-scarred Arab sections.

New Jerusalem adjoins the walls of the historic Old City of Jerusalem. This area is in the hands of Trans Jordan and you will not be allowed to travel there from Israel and return. But from the YMCA tower in the new city you can see the Arab soldiers on guard within the walls and through the Jaffa Gate can be seen more activity. Go also to Zion Square and film the residents as they queue up for the buses. In their variety of costumes you will begin to feel the true flavor of Israel today.

For that is found above all else in the bursting tide of humanity which is flooding into the country. Picture these immigrants as they arrive by plane ("on the wings of the eagle"), still garbed as they were when they left their far-flung lands—from India, Africa, Babylon, The Yemen and countless other corners of the earth. Picture the work of Youth Aliyah in the children's villages—where youngsters from thirty different lands live together in harmony. This rebirth and rebuilding is the heart of the Israel story today. It awaits your camera in this newest of the world's free countries.

"SPRING IS HERE!"

Here, in but fifty scenes, is a facile little film plan for the garden-minded movie maker

WILLIAM L. LUCAS

THE perfect motion picture, the purists will tell you, should contain no subtitles of any kind. For in it the pantomime and the action will be so all-expressive that there can be no doubt in the viewer's mind as to its meaning.

Well, in the following scenario there are no subtitles. Far be it from us, however, to claim that this makes it perfect. All we'd like to state is that it runs only fifty scenes, that the two characters are named Dick and Jim, and that we call the thing

SPRING IS HERE!

1. Long shot of postman walking up to porch of Dick's home and placing mail in letter box.

2. Near shot of letter box with catalog protruding.

3. Closeup of catalog, showing it to be a seed catalog.

4. Medium shot of front door of Dick's home, including mail box. Door opens and Dick comes out wearing suit coat, muffler and gloves. He pulls catalog from box and stares at it a moment.

5. Semi-closeup of Dick paging through catalog and smiling with anticipation.

6. Near shot of Dick as he looks up at the sun, takes off his gloves and muffler, loosens his collar. He wets a finger, holds it up to the air, then nods wisely. Next he hurries into the house and the door closes after him. Fade out.

7. Fade in. Medium shot of Dick, now garbed in work clothes, seated on the basement floor, surrounded by garden tools: rake, spade, hoe, trowel, etc. He is sharpening the spade.

8. Semi-closeup of Dick as he sharpens spade. He tests it and apparently is satisfied.

9. Same setting as 7. Dick rises from floor and gathers in his arms all the garden tools. He staggers out of camera range. Fade out.

10. Fade in. Long shot of Dick's backyard. There is a fence in the background. Dick walks into camera range bearing the garden tools and proceeds to the garden site alongside the fence. He is wearing his summer work clothes, as in 7.

11. Medium shot of Dick as he drops the tools at the edge of the garden space near the fence. He straightens up, takes a deep breath of the fresh spring air.

12. Closeup of Dick breathing deeply. Then his face is twisted as he sneezes twice and shivers.

13. Near shot of Dick by the garden site. He rubs his hands to get them warm, then grabs the rake and starts removing the dead leaves from an area on the ground.

14. Closeup of rake at work. Slowly tilt the camera upward to a shot of neighbor Jim leaning on the fence from his yard watching Dick. Jim is bundled up as for midwinter with hat, muffler, coat and gloves. He has a smirk on his face as he slowly shakes his head, apparently amazed to think that Dick would attempt a garden so early in the season.

15. Medium shot of Jim leaning on the fence talking to Dick who is now leaning on the rake. They argue, with gestures. Dick pulls the seed catalog from his pocket and shows it to Jim and points to the bright sun.

16. Semi-closeup of Jim, leaning on fence and slowly shaking his head. He shivers, pulls his coat closer around him and walks out of camera range.

17. Medium shot of Dick going back to work in the garden.

18. Near shot of Dick as he finally bends down, plants some seed with hands that tremble from the cold. Fade out.

19. Fade in. Closeup of thermometer which reads 25°. (Use a fairly large thermometer and cover glass tubing with a strip of paper. The paper is painted red up to the 25° mark.) Fade out.

20. Fade in. Same setting as 13. It is a cloudy day. Dick is now warmly dressed, staring down at the garden. He stoops and pokes his fingers in the soil.

21. Closeup of the soil in the garden. Dick jabs around in the dirt, apparently looking for some sign of the seeds or possible plant growth. Camera slowly tilts upward to a shot of Jim, heavily bundled up, leaning on the fence and slowly and sadly shaking his head.

22. Same setting as 15. Dick is stubborn and a little angry as he argues with Jim. Finally Jim shrugs his shoulders and walks out of camera range. Fade out.

23. Fade in. Closeup of thermometer which now reads 48°. Fade out.

(The following scenes should be of short footage to produce a montage effect when screened.)

24. Fade in. A sunny day. Medium closeup of Dick in shirtsleeves kneeling and replanting his garden.

25. Closeup of Jim, warmly dressed, leaning on fence and shaking head.

26. Closeup of thermometer which reads 25°.

27. Closeup of Dick kneeling in garden poking in the soil looking for some sign of life in the seeds.

28. Closeup of thermometer which reads 48°.

29. Same as 24, without fade in.

30. Same as 25.

31. Same as 26.

32. Same as 27.

(End of montage effect.)

33. Medium shot of Dick standing and staring in disgust down at his garden. He is warmly dressed. He kicks at the dirt, then picks up his gardening tools and tosses them over the fence into Jim's yard. Dick walks out of camera range. Jim's head appears warily over the fence top.

34. Semi-closeup of Jim standing by the fence. He is hatless, in springlike clothes. He wets a finger, holds it up to the air, smiles, nods, then disappears from sight.

35. Camera moves up to fence (slowly) and shoots down at Jim's side of the fence. Jim picks up Dick's rake and starts preparing his own garden. Fade out.

36. Fade in. Medium shot of Dick from the rear, well bundled up, as he stands in the garden leaning over the fence watching Jim at work.

37. Medium closeup of Jim cultivating some healthy looking plants in his garden. Camera tilts up to a shot of Dick, in shirtsleeves, leaning over the fence and slowly shaking his head.

38. Medium far shot from Jim's side of the fence as he stands back to admire his garden. Dick is still leaning over the fence, facing camera, but turns in disgust and walks away.

[Continued on page 86]

News of the Industry

Up to the minute reports on new products and services in the movie field

Tape Chest Reeves Soundcraft Corporation, 10 East 52nd Street, New York City, pioneers in magnetic film striping, also offers something new to users of its more familiar magnetic tape.

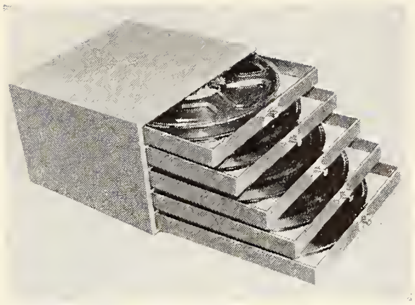
This is a five-drawer Tape Chest for the filing and identification of tape recordings. The unit, which is made of durable, lined boxboard, will be available in two sizes—to accommodate 625 and 1250 foot reels of tape. The front of each drawer has a label where its contents may be identified.

The Soundcraft Tape Chest is offered free to each purchaser of five reels of tape in either size.

PHOTO-LIGHT BAR, Kodak's bid to simplify home movie lighting, mounts your camera and 2 reflector-floods for $8.75 — minus lamps.

EK light bar Two sloping uprights, a camera-carrying center bar, two sockets with independent switches and 10 feet of power cord comprise the Kodak Photo-Light Bar, newest entry in the bar-light field. The unit accepts either 375 watt medium beam floods, RFL-2 or RSP-2 lamps. Price: $8.75 without the lamps.

Record guide A guide to classical and educational records will be published in May by the Audio-Master Corporation, 341 Madison Avenue, New York 17, N. Y. The *Guide*, it is said, not only will cross-reference all important classical recordings in the three standard rpm's but it will also list recorded material in the fields of ethnography, drama, religion, science and sound effects. Pre-publication price has been set at $2.



A TAPE CHEST, filing five reels of magnetic tape, is offered free by Reeves Soundcraft Corporation to each 5-reel tape purchaser.

In Panorama Featured in the spring issue of Panorama is *Filming Circus Thrills*, by Oscar H. Horovitz, ACL, of Newton, Mass., whose *Ringling Bros. and Barnum & Bailey Circus* was an ACL Ten Best award winner in 1950.

Also prominent is *A Voice for Your Home Movies*, discussing the new Filmosound 202 magnetic projector. You'll find *Panorama* at your B&H dealer's.

Moving day Tiffen Manufacturing Corporation, producer of color correction filters, lens shades and adapter rings, is in new quarters at 617 Sackett Street, Brooklyn 17, N. Y. . . . National Cine Equipment, Inc., machinist and specialty manufacturer in the professional 16mm. and 35mm. field, is now at 209 West 48th Street, New York City.

Tips on the 202 Basic tricks of good microphone technique and how to create your own homemade sound effects are among the helpful hints on using the Filmosound 202 projector to be found in *Tips on Making Your Own Magnetic Sound Movie*. The booklet, latest in B&H's "Tips" series, awaits you at your photodealer's.

Film data book A new 80-page edition of the Kodak data book, *Eastman Motion Picture Films for Professional Use*, has been issued by the Eastman Kodak

A MOTOR DRIVE for the Cine-Kodak Special, operating at 8 to 64 frames per second, has been announced by Par Products Corporation, 926 North Citrus Avenue, Hollywood, Calif.

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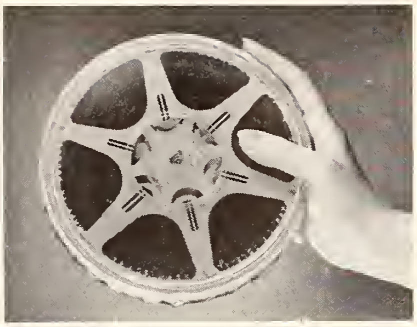

TRANSPARENT is the word and name for this new 400 foot 16mm. reel can produced by the Eastman Kodak Co. from polystyrene. Can and reel: $1.60. Transparent can only: $.90.

Company and is now available at your photo dealer for $1.

Covered completely in the new edition are the nineteen 35mm. and 16mm. negative, positive and other films furnished by EK for professional motion picture use. In the color field the emulsions covered include Kodachrome Commercial, Eastman Color Negative and Print films, but *not* the standard Kodachrome stocks for amateur use: i.e., Daylight and Type A. These are covered with equal thoroughness in the data book, *Kodachrome and Kodacolor Films*, at 35 cents.

"Spring is here!"

[Continued from page 84]

39. Medium shot of Dick as he walks toward his house.

40. Medium shot of Dick in his kitchen. He walks to the door of the refrigerator and opens it.

41. Semi-closeup of Dick standing by open refrigerator door. He pulls ice trays from the refrigerator.

42. Semi-closeup of Dick at sink using ice crusher on ice cubes. Finally he has a well filled pan of crushed ice. Fade out.

43. Fade in. *(Underexpose and use cross lighting on next two scenes to produce a nighttime effect. If using Kodachrome, use Type A without a filter.)* Medium shot of Dick's garden and fence. Dick stealthily enters camera range carrying a pan of crushed ice.

44. Semi-closeup of Dick standing by fence and scattering crushed ice over the fence on Jim's garden. Fade out.

45. Fade in. Medium shot, bright sunny day, same setting as 43. Dick walks jauntily into camera range and goes to fence. Camera angles past him over fence to catch head and shoulders of Jim who is at work in his garden.

46. Semi-closeup of Dick's face with a smug grin.

47. Camera moves to Jim's side of fence for a medium shot of Dick leaning over fence and Jim working in garden.

48. Near shot of 47. Jim rises, holds up for Dick to see a large ripe tomato he apparently has just picked.

49. Semi-closeup of Dick, with a surprised look.

50. Medium shot from Dick's side of fence. Dick and Jim are arguing. Finally Dick seems to win the argument and Jim heaves Dick's garden tools over to Dick's side of the fence. *(Switch to 8 frames per second and compensate lens opening accordingly.)* Dick picks up hoe and energetically goes to work in his garden patch. Fade out. *The End.*

Stereo strides onward

[Continued from page 77]

With the unit in place, stereo movies are made as simply and easily as the older, flat kind. In fact, the only difference is the need to increase normal exposure by approximately 2/3 of a lens stop, just as if you were using a filter. Other than this, nothing is changed in normal shooting procedures.

When the films are returned from the laboratory, you will find that each horizontal frame now contains two vertical images side by side. In order to project these so that everyone can view the scene in true depth, the projector converter is interposed between the projection lens and the screen. The projection unit is mounted on its own base and is simply placed on the table at a distance of about 1 foot in front of the projection lens. The exact position is not especially critical.

The purpose of this unit is to polarize selectively the light for the right and left hand images and at the same time to overlap these two images in proper registration. There are only two adjustments necessary to accomplish this; and, indeed, these need to be made only the first time the unit is used with your particular projector. Thereafter, unless the adjustments are disturbed, the unit can be removed and replaced for succeeding showings with little or no change.

A unique feature of the Nord system is a test film which, supplied with the kit, makes the initial projector adjustment completely foolproof. This film contains a circle and a cross photographed thereon, and all that is necessary is to superimpose these images on each other. Nor can this film be placed in the projector incorrectly. For correct adjustment will be obtained whether the film is run through the machine right side up or upside down and whether the emulsion faces the screen or the lens.

Once these simple projector adjustments have been made, films shot through the Nord 3-D camera converter will project with perfect stereo depth and, if we may judge by our several hundred test screenings, a unique and powerful visual-sensory impact. They must be viewed, of course, through the customary Polaroid glasses (which are supplied with the kit), and a special type of screen with a metallic surface is required. The usual beaded screen will not work.

There are, as well, two other changes in standard projection procedures which should be mentioned. First of all, due to the fact that this system utilizes a split 16mm. frame for recording the stereo pair, a new and different screen shape results. Perhaps the most accurate description is to call this the "window" shape, since that is the way it actually appears.

The surface of the screen disappears completely and in its place we seem to see a window through which the original scene is viewed in lifelike realism. The various planes of the original subject stand out from each other as they do in life. The window through which this scene is viewed is vertical in shape similar to those in real life.

The other limitation is that the screen which is supplied with the kit must be carefully set up at exactly the right distance from the projector. This is because there are actually two ghost images which appear on either side of the stereo pictures. These may be eliminated simply by causing them to fall on the black border at the sides of the screen; but unless this is done accurately, these ghost images prove quite disturbing and can seriously detract from the pleasure of viewing three-dimensional movies.

While images with the full depth and perspective of nature may not be the answer in every type of filming, it is clear that stereoscopy is going to offer many new possibilities when applied to motion pictures. At the present time the potentials are largely unexplored. It will be interesting to discover how these possibilities are applied by the imaginative movie maker of the future.

Make ready for magnetic

[Continued from page 73]

THE SINGLE-PERFORATED FILM SUPPLY

Generally speaking, the situation as to supplies of single-perforated 16mm. roll films is excellent. And, as the demand for these film stocks increases, their immediate retail availability will naturally keep pace. In response to specific queries by MOVIE MAKERS, leading film manufacturers have supplied the following pertinent data:

ANSCO: Although Ansco does not now offer any of its amateur-length 16mm. emulsions on single-perforated base, 100 foot single-perf rolls can be obtained on special order.

Ansco does not currently offer a magnetic striping service to be applied to its films following processing, and it does not plan to offer this service in the immediate future.

Du Pont: For amateur use (non negative-positive, that is), DuPont recommends its No. 930-A Panchromatic Reversal, which is available on single-perforated base. Roll film lengths are 100 and 200 feet, with 1000, 1200 and 2000 foot units offered on core windings.

No magnetic striping of DuPont film products is contemplated.

Eastman Kodak: All 16mm. Cine-Kodak roll films are offered on single-perforated base and are immediately available on order through your retail dealer. These films are Outdoor Kodachrome, Type A Kodachrome, Super-X and Super-XX black and white. With all four of these emulsions, the roll film lengths offered are 50, 100, 200 and 400 feet. Super XX, however, will be available in single-perforated form only on a special order basis of $50 or more at list.

Kodak does not now offer a magnetic striping service on *unprocessed* films—nor does it contemplate doing so. The company does plan, however, to offer at some time in the future a magnetic striping service for *processed* 16mm. films. A detailed announcement of this service will be made when ready.

Kin-O-Lux: Both of the Kin-O-Lux black and white emulsions, TV and Gold Seal, are available on single-perforated base. Roll film lengths are 100 and 200 feet, with footages beyond that offered on core windings.

Kin-O-Lux, while not now equipped for magnetic striping of its processed films, contemplates offering this service when the demand warrants.

THE CAMERA ALTERATIONS

In the matter of altering existing 16mm. roll film cameras, all of the manufacturers concerned have been gratifyingly alert in making suitable preparations. In general, shipment of your camera to the designated service headquarters probably can be made most efficiently through your retail dealer; but the shipment may be made directly where necessary. The data on alterations are:

Bell & Howell: B&H is prepared to alter all existing models of its Filmo 70 cameras at the following service centers: 7100 McCormick Road, Chicago 45, Ill.; 30 Rockefeller Plaza, New York 28, N.Y., and 716 N. LaBrea, Hollywood 28, Calif. The price: $15.95, with which B&H offers the free Soundstriping of your first 100 feet of single-perforated film. All Filmo 70-DL cameras *now* being produced will accept both single and double-perforated film without alterations.

Bolex: Paillard Products is ready to alter all existing models of its Bolex H-16 camera at Paillard Products, Inc., 265 Madison Avenue, New York 16, N.Y.; National Camera Corporation,

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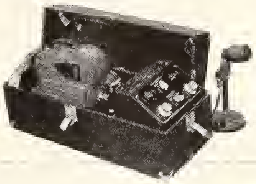

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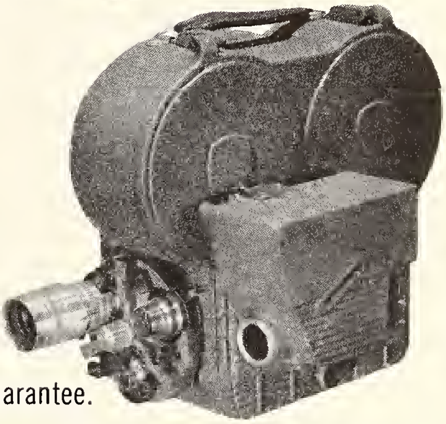

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844 West Adams, Chicago, Ill., and Stevens Engineering Company, 2421 Military Avenue, Los Angeles 64, Calif. The price: $13.50. All future H-16 cameras will come through ready for single-perf film stocks.

De Jur Amsco: This company manufactures 8mm. cameras and projectors only and therefore is not presently involved.

Eastman Kodak: The only 16mm. roll film camera currently manufactured by this company is the Cine-Kodak Special II. It, and earlier Cine-Kodak Specials issued over approximately the last fifteen years, will accept single-perforated film without alterations of any kind.

Keystone: This company is prepared to modify existing models of its 16mm. roll film cameras to accept single-perforated film. These cameras are the A-7, A-9, and A-12, and alterations will be made only at Keystone Manufacturing Company, 151 Hallet Street, Boston 24. Mass. Price: $6.00. Future models of the A-9 and A-12 will accept single-perf film without alteration.

Pathe: Director Products Corporation, American distributor of the Pathe Super-16, regrets that at present it is not prepared to modify existing models of this camera to accept single-perforated film.

Revere: This company's 16mm. cameras are all of the magazine type and therefore are not currently involved in magnetic preparations.

Victor Animatograph: Although this company has discontinued manufacturing its Victor models 3 and 5 roll film cameras, it is prepared to alter existing models to accept single-perforated film. About $15, at Victor Animatograph Corporation, Davenport, Iowa.

FILM STRIPING SERVICE

With these preparations completed, you are now in a position so that every foot of film you shoot in the future will be ready for magnetic recording and projection—when you are ready for it.

But before you can record and project your magnetic film, you must have it striped. Currently offering this service are Reeves Soundcraft Corporation, direct from its plant at 671 Hope Street, Springdale, Conn., and the Bell & Howell Company, currently only from 7100 McCormick Road, Chicago 45, Ill. The Reeves product is tradenamed Magnastripe, B&H's Soundstripe; the price in each case is $3\frac{1}{2}$ cents per foot.

QUESTIONS AND ANSWERS

This, we feel, pretty well covers the major moves you will want to make in getting ready for magnetic sound—whether you intend to take it up next month or next year. In the meantime, a number of questions may occur to you in connection with this fascinating new development in the amateur filming field. As far as we can, let us try to anticipate these questions for you:

Q: If I have my present roll film camera altered to accept single-perforated film stocks, can it still run the double-perforated film as well? **A:** Yes, it most certainly can. Also, since all modern 16mm. projectors, sound or silent, are of the so-called single-claw type, you can project your single-perf films on them even before magnetic striping. This single-claw feature, however, should be checked by examination of your projector before threading.

Q: Well, that's good to know. But what about my existing double-perforated silent films? Could I run *them* on a magnetic sound projector, if and when I get one? **A:** Of course you can. But in threading up these films on the projector, it will be better to by-pass the sound-scanning head, same as you would on a straight optical sound projector.

Q: That reminds me. I already own an XYZ make of optical sound projector. Can I have this adapted by the manufacturer to record and reproduce magnetic sound as well? **A:** The decision on that is strictly up to the manufacturer concerned. Thus far, RCA Victor and Bell & Howell, citing expensive technical alterations, have declined to undertake magnetic adaptations of their existing SOF projectors.

Q: What about my existing 16mm. footage, which is on double-perforated stock and was shot at 16 frames per second? Can this be used in any way on existing magnetic projectors? **A:** No, not as-is. Although the Filmosound 202 provides for magnetic recording and playback at 16 fps if desired, the inside row of perforations on your existing films occupies the space where the 100 mil magnetic stripe must be positioned. However, all double-perf footage may be duplicated on single-perf stock and then magnetically striped and recorded. General laboratory price for this in color is 12 cents per foot, with compensated printer-light controls.

Q: Okay. Let's say that I have had this existing double-perf footage duped on single-perf stock and a magnetic stripe added. But, for reasons of my own, I don't wish to record at 16 fps. Can I successfully make a magnetic recording at 24 fps on this footage shot at 16 fps? **A:** Sound-wise, yes, without any question. Picture-wise, the screen action will be accelerated slightly, but in the majority of scenes not enough to be noticeable.

Q: Let's suppose now that I have shot a new film on single-perf stock, had it striped and made a recording. Then a friend of mine wants a copy. Can I have the picture duplicated, complete with the magnetic sound accompaniment? **A:** Yes, quite easily. You first have a film laboratory duplicate the picture part of the production on single-perf base. A magnetic recording studio can then stripe this duplicate and re-record on it the exact sound accompaniment carried on the original magnetic stripe. Reeves Soundcraft, for example, is already equipped to perform this service.

Q: Okay. But suppose another friend has only an optical sound projector, and he also wants a complete copy of my film. Can I have it duplicated with the magnetic recording transformed to an optical sound track? **A:** Again yes, and again quite easily. First have the sound studio re-record your magnetic sound in optical track form—a *positive* version, if it is for color duping. Then take this track and your picture to the film lab, where they will combine sound and picture in optical sound form.

Q: I have had for some time a magnetic tape recorder which, in conjunction with a suitable record-player hookup, I have been using to accompany my films. Since a magnetic projector functions both as a recording and playback unit, wouldn't it be a good idea to trade in my tape recorder on the projector purchase? **A:** Ideally, no, this would not be wise. In any magnetic-on-film recording operation which combines both voice and music, your tape recorder will be of invaluable aid in simplifying and smoothing out the recording procedures. There will be more on this in Movie Makers as magnetic-on-film recording procedures develop.

Q: One more question. Movie Makers and the ACL seem to be pretty enthusiastic about this magnetic sound on film business. If I go into it, what are the chances of getting my ACL membership leader in magnetic sound form? **A:** The chances are immediate and 100 percent! The League's 16mm. membership leaders are available *right now* on single-perforated color stock, ready for your striping. Same $1.50 price, of course, if you're figuring up an order.

4,000 Aussies

[Continued from page 76]

International Gold Cup (highest amateur award in the Southern Hemisphere) has been annexed by our members for the last three years!

Public Relations: We have always been fortunate in inducing the press film reviewers to attend our first-night screenings. And luckily for us, their critiques in the main have been most favorable. Their published reviews insure the success of the rest of the season. And perhaps our judicious investment in advertising has not exactly prejudiced the press toward our endeavors.

Member Enthusiasm: Our 200 members are each issued six tickets and a number of leaflets weeks before these functions. Very few return any unsold; many ask for more. The committee meets frequently to insure smooth working arrangements at these major public screenings.

Lest the 8mm. readers of Movie Makers think that we of the Queensland A.C.S. promote only the work of our 16mm. members, I hasten to add that we conduct also annual public screenings of our 8mm. award winning films. These are, of necessity, screened in a smaller hall (capacity 350). But our 8mm. programmes play to packed houses too and already are billed for a two-night stand. And, by the way, our 8mm. shows are conducted without benefit of any advertising campaign; tickets and printed leaflets distributed among the members do the trick.

From our four years of 8mm. and 16mm. public shows, the society's treasury has netted many hundreds of pounds —funds which are being used to provide for club and member use the most modern projection, sound and recording equipment.

What the Queensland Amateur Cine Society has achieved down here in Australia surely can be accomplished by any movie club in the world—provided it is in the position to present really good programmes. So, instead of hiding your light under the proverbial bushel, why not project a beam into the midst of your local community? As exponents of the Eighth (and latest) Art, why not win your rightful place among the major cultural groups of your city?

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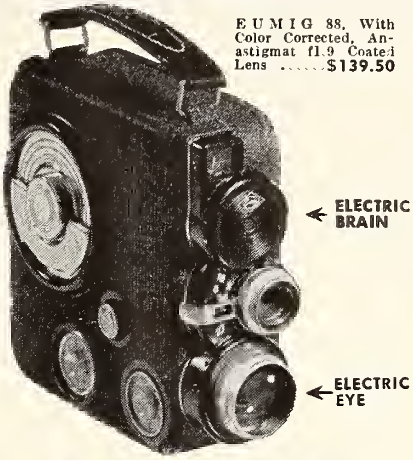

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8 CLUBS 16

MMPC Gala The annual Gala Night, sponsored by the Metropolitan Motion Picture Club, ACL, of New York City, at the Hunter College Auditorium on March 1, featured the following program: *Northwoods Adventure*, by Frank E. Gunnell, FACL; *Around Lot 34*, by Henry J. Auger, ACL; *Bedtime Story* and *Bermudiana*, by Helen C. Welsh, ACL; *Two Paper Cups*, by the Grand Rapids Amateur Movie Club, ACL; *Movie News Scoops*, by George Merz, ACL, and the 1951 Maxim Award winner, *In Fancy Free*, by Glen H. Turner, ACL. All films were Ten Best or Honorable Mention winners except *Bedtime Story*, which won first prize in the club's 1951 short film contest.

Schenectady Members of the Movie Group of the Schenectady Photographic Society, ACL, enjoyed recently their traditional annual visit from members of the Amateur Motion Picture Society of Albany, ACL. The program screened by the Albany visitors included *Oaxaca*, by Esther Cooke, ACL; *Spooney's Specialty*, by Francis M. Spoonogle, ACL; *Lourdes*, by Madeline Lemperle, ACL; *Bedtime Story* and *Bermudiana*, by Helen C. Welsh, ACL. In April the Schenectady group will visit Albany.

Long Beach The two March sessions of the Long Beach (Calif.) Cinema Club feature projection of 8mm. and 16mm. films and a talk by George Cushman on *Titling, Right From the Beginning*. The films being screened are *All Washed Up*, by club secretary Vida Lowenstein; *America the Beautiful*, by Nellie Lloyd, and *Mesa Verde National Park*, by Jack Lloyd, all 8mm. The 16mm. films are *Hi Country*, by Forrest Kellogg, ACL; *Ghost Towns*, by Mr. Cushman, and *Death Valley*, by Joe Stoklasa.

Cape Town Recent programs for the Cinematographic Section of The Cape Town Photographic Society, ACL, of South Africa, have included a lecture demonstration on new sound techniques being developed for amateurs; screening of travel films by member H. H. Herman; study of the group's production, *Captain of None*, led by the director, B. Fisher, and a screening of African films on Ansco Color by Mr. Brook, with commentary by H. A. G. French.

Los Angeles Highlight of the March meeting of the Los Angeles Cinema Club, ACL, was the talk, *What Makes Color Tick*, by Carroll H. Dunning, president of Dunningcolor Corporation. A showing and evaluation of 2 by 2 inch slides, presided over by William H. Palmer, followed. *Puerto Penasco*, by Charles Peters, based on a story concerning the Roosevelt hideaway in Mexico, concluded the program.

The club has inaugurated a shut-in program, with members lending time and films for showings to inmates of hospitals, orphanages and similar institutions, a worthy addition to any club's activities.

Ottawa program The February meeting of the Ottawa Cine Club, of Canada, featured a demonstration of new 8mm. cameras for the instruction of members. A showing of slides and 8mm. films by club members followed, the films being *Calgary Stampede*, by the Calgary Movie Club; *Hugh Robertson Paints a Watercolor* and *Speckled Dynamite*, by Watson Balharrie, ACL.

JOHN SHERARD, retiring president of the 8-16 Home Movie Makers of Kansas City, ACL, presents year's awards to Alice Burton, Joseph N. Glover and H. L. Perrine.

Bill Langhorst

TOLEDO AMATEUR MOVIE MAKERS, ACL, parade their officers (l. to r.) as follows: C. von Roosmalen, treasurer; George Conning, past president; Henry Auger, ACL, president; Freeman Enbody, ACL, secretary; Donald A. Snyder, past president, and George Brand, ACL, vice-president.

Chicago features Three feature films by club members have been offered at recent sessions of the Chicago Cinema Club, ACL. The first was *A Journey of Human Interest*, by Noah Van Cleef, ACL. This was followed by *From the Prairie, to the Mountains, to the Ocean*, by Felix S. Pollak, and *Beaverland Adventure*, a nature film on the industrious little dam engineers, by Herb Bennett, ACL. *Tropical Holiday*, by Charles Lonk, and *Jerry Gets a Haircut*, filmer not given, brought the club through February.

Visitors are always welcome at the club's screenings, which are held at the Civic Opera House, 20 North Wacker Drive, Chicago, on the first and third Thursdays of each month.

Vailsburg Members of the Vailsburg (N. J.) Cine Club, ACL, had the opportunity recently to study the manufacture of magnetic sound tape when they screened a film produced for and by Audio Devices, 444 Madison Avenue, New York City. The film is a documentary record of the manufacturing process; clubs interested in seeing it should write the above address for a booking.

Ernst Wildi, ACL, of Paillard Products, was guest speaker at a subsequent meeting of the club, at which he showed a film and gave a talk on lenses.

Denver Members of the Camera Click Club, ACL, of Denver, produced a short film in the course of a recent meeting. This was a comedy skit based on unexpected guests invading a family's rare at-home evenings. All the stops were pulled and everybody got into the act, with such trick effects as stop motion and other movie magic being employed. Howard Moore, ACL, is program chairman for the club, and Mr. and Mrs. Walter Scheidler, hosts to the club on this occasion, were the principals involved.

Gunnell in D.C. Frank E. Gunnell, FACL, is to be guest speaker at the April meeting of the Washington Society of Cinematographers, ACL. He will present two of his films.

The March session of the group featured a screening of *How to Become an Amateur Cinematographer*, by Charles M. Pe'ers, of the Los Angeles Cinema Club, and entries in the club's Travelog contest.

San Francisco Opening program for 1952 for members of the Cinema Club of San Francisco featured the screening of a 16mm. Kodachrome production, *Among My Souvenirs*, by member Larry Duggan. and a half hour of colored slides by club president E. L. Sargeant. The program, as usual, was preceded by dinner in the Women's City Club cafeteria.

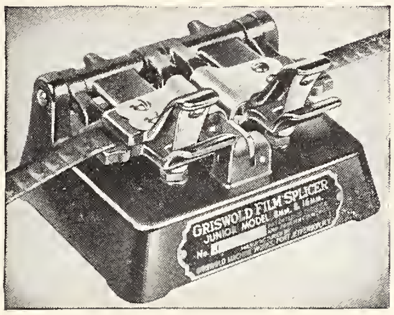
Cincinnati Kurt Siems gave a lecture demonstration on the problems of sound and animation for the amateur at the January gathering of the Cincinnati Movie Club, ACL. Mr. Siems illustrated the use of synchronized magnetic sound with his film, *East on the Upper Peninsula*, and a tape recording. Another film, not named, pointed up the difficulties of animation.

Winnipeg Members of the Winnipeg Cine Club are pooling their footage shot on the visit to Canada of the then Princess Elizabeth and the Duke of Edinburgh, to make a composite film which can then be duplicated by all desiring a print. The first edited version was shown at the club's February meeting.

Memphis A 400 foot 8mm. black and white film shot on the battlefronts of Korea was the highlight of a recent meeting of the Memphis Amateur Movie Club, ACL. The filmer was Sgt. Oliver Conder. Since a number of other Memphians appear in the picture, the club invited the public to this special showing.

On the same program were a talk by club president Frank White, ACL, on *Trick Movie Making*, and a showing of the Denis-Roosevelt Expedition film, *Wheels Across Africa*.

Australia fete The Australian Council of Film Societies held its annual convention recently at Olinda, Victoria. The Victorian Amateur Cine Society. of Mel-



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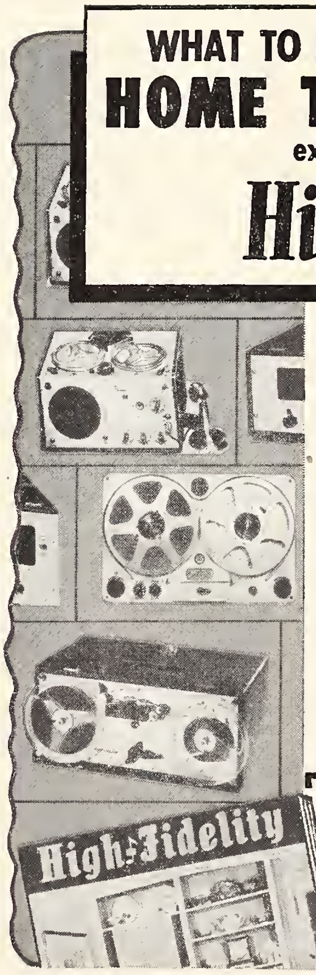

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bourne, in cooperation with the Olinda Film Society, will act as host. Morning, afternoon and evening sessions at the weekend festival will be given over to lectures, discussions and screenings of outstanding films from various parts of the world, featuring, of course, outstanding Australian film work. The United States will be represented by *A Letter*, by Henry Hird, FACL, on loan from the ACL Club Film Library.

South Side One of the instructional films of Celluloid College, distributed by Sterling Films, was screened recently for members of the South Side Cinema Club, in Chicago. A subsequent meeting was devoted to the subject of music, with Oscar Bergman, Gerald Richter and Kurt Bohse, armed with dual turntables, magnetic tape and wire recorders, in charge of the session.

Richmond elects New officers for 1952 for the Richmond (Calif.) Movie Camera Club, ACL, are headed by Henry Riggio, president. Don Hitchcox, ACL, is vicepresident, with Edna Hunting, ACL, as corresponding secretary and Mary Sisler as recording secretary. Percy Rihn, ACL, is treasurer. On the board of directors are Art Smith, Clark Speelman, ACL, Bob Buckett, ACL, Herb Goldstein and M. Whittlesey.

St. Louis *Prairie Wings* and *The Haunted House*, both by Edgar M. Queeny, headed the program of films presented by the Amateur Motion Picture Club of St. Louis. *The Human Seal*, by Don Amato, and *Flower Oddities*, by John Ott, rounded out the showing.

Durban Programs of the Cine 8 Club, ACL, of Durban, South Africa, have been enlivened these past two months by the annual Kodak Cup Competition. Films entered included *Victoria Falls*, by A. H. Gibbs; *Spring Flowers in the Cape*, by H. Magness, and *Kruger National Park*, by P. L. Waugh. The winner was not known at press time.

Other films screened thus far this year included *Swiss Album*, by A. E. Arnott; *We Love Each Other, But—*, by A. Brodie; *The Glorious Cape*, by H. Masters, and *Safariland*, by Dr. V. A. Wager. *Newscoops*, the club's monthly newsreel, is generally a part of every program and a popular feature with the group.

Chicago The Associated Amateur Cinema Clubs is cooperating actively on a planned program of complete motion picture coverage of Chicago's civilian defense activities. AACC president Conrad A. Bauer is coordinator in charge of participating filmers from the various AACC member clubs. *Medical Airlift* is the title of the first filming project on which the newly formed group, Official Civil Defense Photographic Corporation, is to work.

At Albany First two programs of the current club year for the Amateur Motion Picture Society of Albany, N. Y., ACL, featured winter filming and an Old Club Film Night in January, with Helen C. Welsh, ACL, named as chairman of the session. In recognition of her ACL Ten Best contest honors, Miss Welsh has been named for the second consecutive year as Queen of the AMPS.

Denver The Amateur Motion Picture Society of Denver, ACL, at its February session, screened the 1951 Maxim Award winner, *In Fancy Free*, by Glen H. Turner, ACL. The print shown was the newly acquired sound on film version now in the ACL Club Film Library.

Other films screened recently by the group were *Vacation Time in the Sunny South*, by Mr. and Mrs. Elmer Burkett; *Illinois Autumn*, 8mm. film with magnetic tape accompaniment, by Markley L. Pepper, ACL, and *While The Earth Remaineth*, the popular 1945 Maxim Award winner by Frank E. Gunnell, FACL.

Minneapolis The February session of the Minneapolis Cine Club featured a program of three sound films—two of which were sound on film, one with discs. *An Unfinished Symphony*, by Monroe Killy, the one employing records, led off. Next came *Pueblo Art*, by Elmer Albinson, ACL, and last *Interpretive Dancing*, by the Reverend W. W. Witt and Mike Holm, jr., ACL.

Seattle program A recent screening by the Seattle Amateur Movie Club, ACL, presented four films: *Travelog*, by Fred Herman; *A Peek at the Ice Follies*, by George Hayden, ACL; *Conglomeration*, by Pete Delaurenti, ACL, and *Carolina Holiday*, by H. F. Burns, ACL, 1950 Honorable Mention winner, borrowed from the ACL Club Film Library.

Melbourne 8's A recent letter from the Melbourne 8mm. Movie Club, of Australia, describes the winning films in the 1951 Jubilee Year competition, sponsored by the club. *The Straw Man*, by Terry Stabler, won first place, while *Three Days to Sea*, by Alan Patterson, placed second. *If These Cliffs Could Speak*, by R. H. Sandercock, came in third. Other winners, in order, were *Magic in the Air*, by Les Mitten; *Saga of the*

Sea, by C. Jones; *The Glory of a Garden*, by Rena Stabler, and *A Day in the Garden*, by Jim Franke.

Easton events Edward Delaney, president, heads the list of new officers of the Easton (Pa.) Click-It Club, ACL, with William Rose as vicepresident and Sterling Genua continuing as secretary-treasurer. The club meets the fourth Wednesday of each month at the YMCA and extends a cordial invitation to those interested in joining the group.

March 27 is the date of the club's annual banquet. A gala program is planned, with Frank E. Gunnell, FACL, scheduled to be guest of honor and principal speaker.

A nature movie

[Continued from page 79]

or a modern solenoid used for flash photography can be purchased which have stronger pulls. Your local electrical supply firm no doubt can assist you in selecting the proper magnet for your particular camera.

The pull of any magnet also may be increased by sending more current through its coils. For the setup illustrated, three 6 volt lantern batteries were connected in series to provide a total of 18 volts—more than is really needed. Nevertheless, extra long lines between camera and batteries cause a voltage drop, so it is wise to design your battery case to take care of this loss. Illustrated in Fig. 4 is a case designed to hold the three 6 volt batteries. A toggle switch mounted on the cover of this case turns the current on and off as desired, while an outlet socket also mounted on the cover simplifies connecting the wire from batteries to camera magnet.

Notice in the same photo how all battery connections are made by copper strips fastened to the cover of the case; thus, when the cover is closed, all battery connections are automatically made. This simplifies changing batteries. To connect the batteries in series, lay out the wiring so that the positive terminal of one battery is connected to the negative terminal of the next battery. To state this in still simpler terms, connect the batteries so that the center terminal of one battery is connected to the outside terminal of the next.

That's all there is to building a remote control unit. The pictures you obtain with it will depend entirely upon you—upon your patience and ingenuity for coaxing birds and animals within range of your camera. Fortunately many birds, and some animals, return day after day to the same spot. This happy fact makes it relatively easy to shoot excellent wildlife footage by remote control, for by setting your camera at such locations you will be ready for whatever may come along. An immovable object, such as a small camera on a tripod, quickly loses its danger to many birds; and because you can operate it from a distance, any slight movement on your part will not alarm the creatures within range of your camera lens.

SEASONAL OPPORTUNITIES

There are so many picture possibilities with this simple remote control outfit that it is difficult to say where to begin. Spring, certainly, is an excellent time to try it out, for then the birds are busy building nests and raising their young. Even such common birds as robins, sparrows and bluejays make excellent film subjects. Locate an accessible nest—one in a low bush or tree or even on the ground—and set your camera, tripod and remote control unit in action. With a 3x telephoto lens, a camera-to-nest distance of 5 to 8 feet should be about right, depending upon the size of the bird. Wind the camera spring tightly, calculate the correct diaphragm opening, connect the remote control wiring from camera to battery case and retire to a distance of 50 feet or so to await results.

Soon the birds will become accustomed to the camera and lose all fear of it. Start the camera running as they fly into the nest. Catch them in the act of building the nest. Come back later and shoot more footage as they rear their young. You will soon have a series of shots your audience will not soon forget!

And when the hot days of summer roll around, birds of all kinds delight in a little cool water in which to bathe. That's still another chance to film them in closeup shots. Merely aim your remote-controlled camera at a bird bath and you will film action galore as these colorful creatures splash about. Better yet, why not spend a little time building a bird bath with natural appearing surroundings? Your pictures will be all the better for it.

Winter, too, has its bird filming opportunities. For a colorful and easy shot, lure the brilliant bluejay before your camera with sunflower seeds. Select natural surroundings in which to put the seeds—an old stump or against the trunk of a tree as shown in Fig. 5. The bluejay is an easy fellow to film in the wintertime, and at a distance of 8 feet from a camera with a 3x telephoto lens, you will obtain a screen-filling image of this brilliant bird. Your audiences will gasp with delight; his antics will fill them with laughter.

Chickadees, woodpeckers and nuthatches all love suet, and thus that's another hint for winter picture possibilities (see Fig. 6). Remember, too, that with this remote control unit you

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For with the reversal method of film development came independence from the expensive (and to the amateur, wasteful) negative-positive system of movie making. And—most important of all—with acetate safety base came independence from the truly serious fire hazards of professionally-used nitrate film base.

With this freedom from fire hazard, there should have come as well complete freedom from the various civic regulations engendered by these hazards. Calling (among other things) for fireproofed projection booths and licensed projector operators, these regulations had been eminently justified by the explosive flammability of nitrate-base film. But, with the advent of acetate-base amateur films, any attempt to apply these same regulations to them became patently ridiculous.

Fortunately there have been relatively few such attempts over the years from 1923 onward. The city fathers, apparently finding it simpler to ignore an inapplicable law than to revise it intelligently, have chosen largely to forget that any problem of non-application exists. Periodically, to be sure, union projectionists have besought civic authorities to enforce the licensed-operator part of these outdated codes on public amateur screenings. But just as periodically these abortive efforts have been defeated—most often through the guidance and guardianship of the Amateur Cinema League. Amateur filmers have enjoyed freedom only by dispensation—a distasteful position at the best. Now, however, this entire picture could be changed.

For during the year 1951 the Eastman Kodak Company made and marketed its last foot of 35mm. nitrate base film! The first vision of this great movie milestone came in May, 1948, when Kodak announced to the trade a new type of safety base for theatres known as tri-acetate. Exhaustively tested since then by theatrical motion picture experts, the film has now won complete professional acceptance. And with this acceptance, Kodak has closed its laboratory doors forever on the flaming menace which was nitrate film.

Think what this might mean! As other 35mm. film manufacturers follow suit—and enlightened legislation could force them to—the entire problem changes. For where there is safety, there is no longer need for surveillance. Civic licensing of professional projectionists will be no more necessary than the licensing of amateurs has ever been. And without the nitrate fire hazard, all of the ancient (and for the amateur) inapplicable film-safety codes can be wiped from the law books in their entirety.

The city fathers—and license-paying union projectionists—are asked to please note.

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Founded in 1926 by Hiram Percy Maxim

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The Amateur Cinema League, Inc., sole owner and publisher of MOVIE MAKERS, is an international organization of filmers. The League offers its members help in planning and making movies. It aids movie clubs and maintains for them a film exchange. It has various special services and publications for members. Your membership is invited. Six dollars a year.

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can operate your camera from the comfort of a warm house, even though the camera itself is outside in frigid weather. Simply set your control box on a windowsill, keep a keen lookout for birds as they fly to the food and press the remote control switch whenever likely looking action occurs outside. It's easy! It's fun!

While you are filming wildlife, don't forget a few simple rules of good movie making. For instance, the one about varying your camera angles. Each time you must return to the camera to rewind the spring, why not change your camera position, too? Long shots and medium shots have their place in wildlife filming, just as they do in movies of people. Let your audience see the surroundings as well as the bird itself in at least a few of your scenes. Such variety will add sparkle and professional polish to your finished films.

And in the animal world there are a number of engaging creatures that are easy for even the beginner to film with the help of this remote control unit. Take squirrels, for instance, and chipmunks, too. Peanuts, peanut butter or sunflower seeds will draw them to your camera. Few people, young or old, can resist the cute little fellows as they greedily chew nuts on your living room screen. They are really top stars for audience interest.

So why not begin today building this remote control unit? The few hours spent in its construction will repay you a thousandfold in filming pleasure in the out of doors. And, as you become more and more proficient at nature filming, you will seek out the shyer, more difficult subjects for your camera, for therein lies the true satisfaction of nature filming. To bring before others all the action and color of nature's creatures as you have seen them is indeed a rewarding accomplishment for every nature photographer.

(In Part 2 of this series on nature filming, you will discover how easily you can adapt any movie camera, no matter how simple its design, for filming extreme closeups of tiny insects, gaily colored flowers and brilliant butterflies. With spring and summer just ahead, here is a whole new world of wonder before your lens. Watch for Part 2 in an early issue of MOVIE MAKERS—The Editors.)

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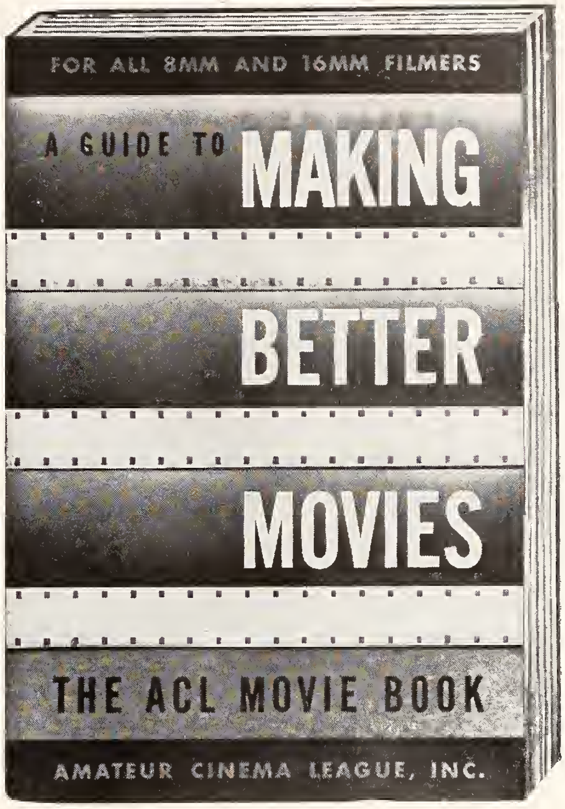

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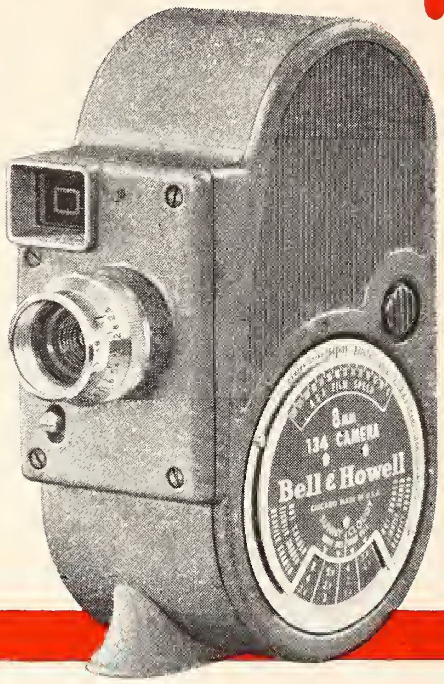

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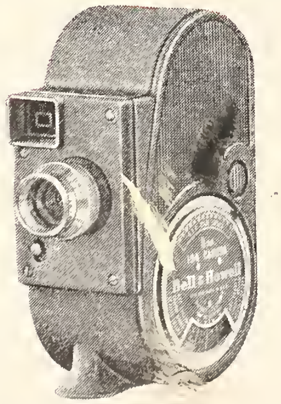

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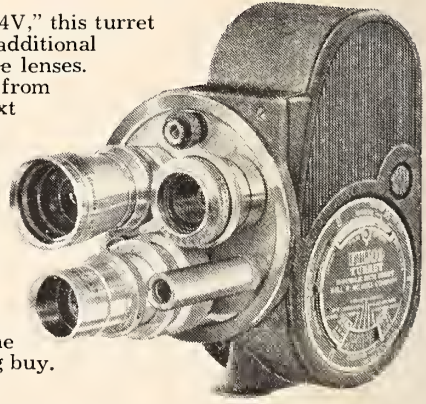

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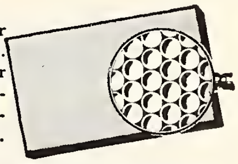

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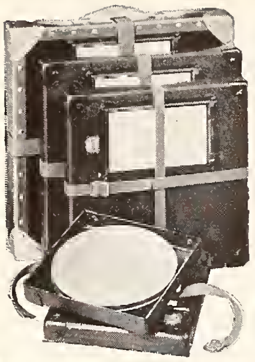

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MOVIE MAKERS

THE MAGAZINE FOR
8mm & 16mm FILMERS
Published Every Month by
AMATEUR CINEMA LEAGUE

April
1952

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JAMES W. MOORE
Editor

DON CHARBONNEAU
Consultant Editor

ANNE YOUNG
Advertising & Production

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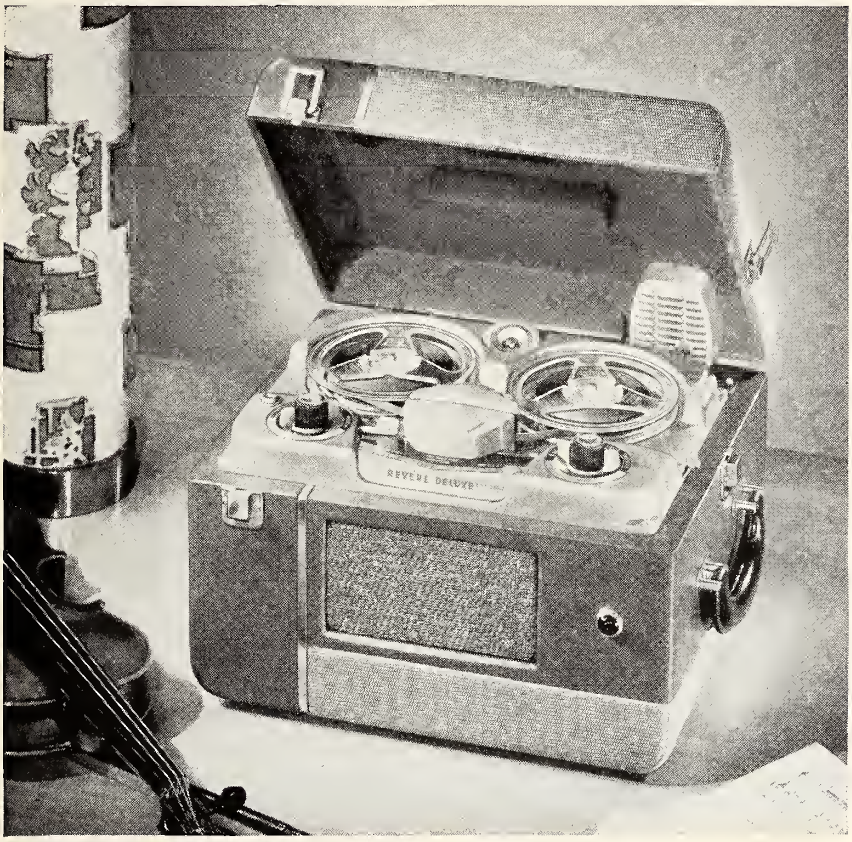

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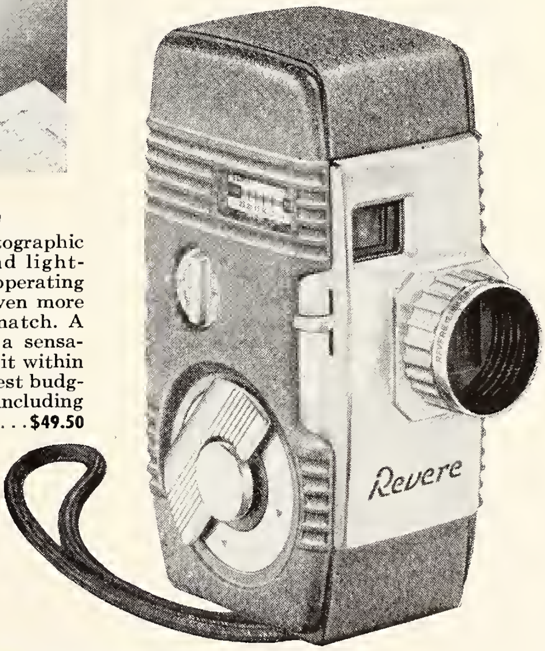

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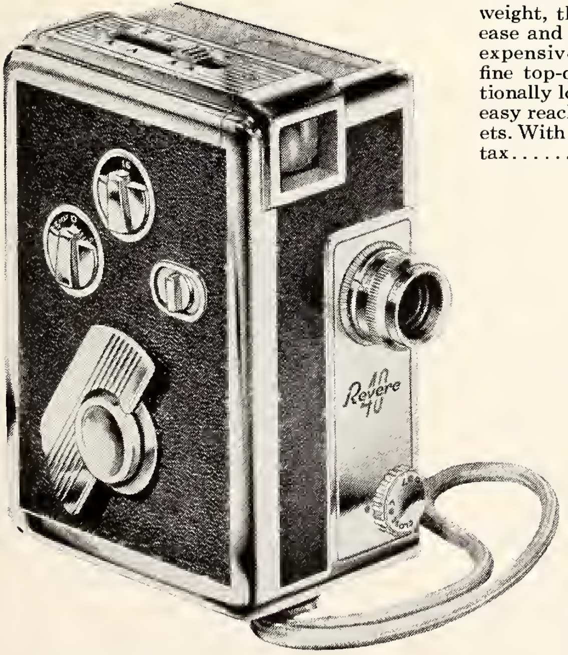

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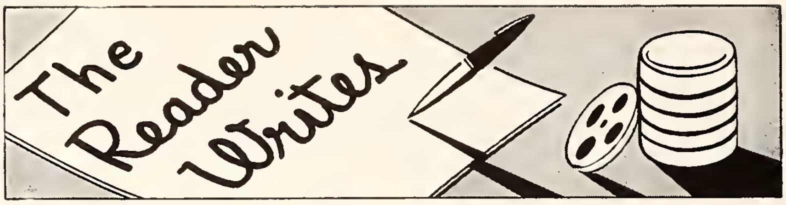

This department has been added to Movie Makers because you, the reader, want it. We welcome it to our columns. This is *your* place to sound off. Send us your comments, complaints or compliments. Address: *The Reader Writes*, Movie Makers, 420 Lexington Ave., New York 17, N. Y.

"REFLECTANCE" WRONG

Dear Editor: On page 47 of the February issue of Movie Makers there appears the following statement in *Incidentally Speaking*, an article on the use of incident light meters:

"Flesh tones (unless markedly light or dark) are always regarded as average in reflectance."

Basically, it seems to me that the use of the word "reflectance" here is incorrect. For, as we both know, the incident meter does not measure the light *reflected* from the subject, but the light falling on (or incident to) the subject. Therefore, relative reflectance does not bear on the resultant reading.

I believe that what Mr. Heffernan intended to say was approximately this: When an exposure is made at the incident meter reading, flesh tones in the scene (unless markedly light or dark) will come out just right.

Oscar H. Horovitz, ACL
Newton, Mass.

Eagle-eyed, Ten-Best-filmer Horovitz is correct both in his objection and his explanation. Actually, what author Heffernan *did* write in his original article agreed exactly with Mr. Horovitz's summary of his intentions. The word "reflectance" crept in during our editing of the article.

A CORRESPONDENT RECALLS

Gentlemen: I was delighted to see the article *4,000 Aussies Can't Be Wrong* in the March issue of Movie Makers, for to me it told a story of achievement and success against tremendous odds.

As some of you at the ACL know, I was a war correspondent for the New York *Herald Tribune* for more than two years in Australia and New Guinea. Off and on during 1942 and 1943 I spent a year in Brisbane, at which time I became acquainted with some of their movie makers.

These filmers were unable to get film, and they were unable to travel. But these amateurs in Brisbane had spirit. They held regular meetings, some of which I was privileged to attend; they showed and re-showed their old films, and they *talked* filming with an enthusiasm which was unquenchable.

And now look what they have done—packed the great auditorium of Brisbane City Hall! I can well imagine the spine-tingling thrill felt by older members of the Queensland club as they looked out on that hall—and then recalled those little meetings held down there in Queen Street during the dark days of the war.

To my old cine friends in Brisbane, my heartiest congratulations! And to you, Movie Makers, my sincere thanks for a vivid story of great achievement in the amateur movie world.

Lewis B. Sebring Jr., ACL
Schenectady, N. Y.

To war correspondent Sebring, *our* thanks for this moving footnote to the history of our hobby.

FLYING AND FILMING

Dear Movie Makers: I have a Bolex H-16 and I own my own private airplane, an 85 h.p. Ercoupe. To some movie makers this combination might suggest unlimited opportunities for unusual film-making activities.

Well, I have used my plane a little in personal movies; but I would like to hear what others would do with the same opportunity, or what others have already done with it. This should make some mightly interesting reading for those of us who have been bitten by both the flying and filming bug.

Carl E. Pehlman, ACL
P. O. Box 202
Ashton, Iowa

SUCH INSPIRATION

Dear ACL: I thought you would like to know that the talk and screening by Frank E. Gunnell, FACL, at our recent Fourth Annual Banquet were truly wonderful. Most of our members had never seen amateur movies like these before, so that they had a tremendous impact. We expect to see bigger and better work from them after such inspiration.

The ACL is to be congratulated for fostering such high standards in our wonderful hobby.

Sterling Genua
Secretary
Easton Click-It Club, ACL
Easton, Pa.

FILMING AFIELD

Dear Mr. Moore: The letter published in your December *Reader Writes* column outlining the specialized interests served by the Biological Photographic Association prompts me to call your readers' attention to another such specialized group.

The Outdoor Photographers League, a non-profit organization of still and movie making sportsmen headed by the undersigned, frequently receives requests from Hollywood studios for 16mm. Kodachrome sequences for enlargement to 35mm. color as fill-in or special scenes.

For further information on how material is handled, and for a sample OPL Newsletter, readers may write me at the address below. Membership in OPL is $5 yearly.

Ormal I. Sprungman, ACL
Managing Editor
Outdoor Photographers League
4486 Point Loma Avenue
San Diego 7, Calif.

MISSION ACCOMPLISHED

Dear ACL: We are now working on a low-budget picture and will need quite a lot of stock-shot material. Do you think you could put me in touch with someone who could supply a shot of the United Nations building in New York City and also a shot of the United States Capitol, in Washington?

These would have to be 16mm. original Kodachrome, shot at sound speed and at least 5 feet long on each subject.

Leslie P. Thatcher, ACL
President
Thatcher Film Productions
Toronto, Canada

Mission accomplished! Less than an hour after receiving this letter from veteran member Leslie Thatcher, the League had located the footage needed through the cooperation of other 16mm. industrial filmers. From Frederick G. Beach, FACL, supervisor of New York Central's movie work, came the U.N. scene; from Roger Wade, president of Roger Wade Productions, the Washington coverage.

$1.00-A-MINUTE MOVIES

Dear ACL: I am enclosing a clipping from a newspaper published in a neighboring town which I thought might interest you—as follows:

"A few words on movie cameras. Correct me if I'm wrong, but I'm under the impression it would cost a small fortune to opperate *(sic)* one. Something like $1.00 a minute for black and white. I have never tried one and at that rate I never will. My pride and joy is a 4x5 Crown Graphic. . . . *Just Your Camerist—Don Wentworth.*"

Why don't a few of our movie makers write Don a letter enlightening him on movies? I wrote him a letter on how I feel about it, and I think if some others would he may change his views. Address him c/o *Evansdale News*, Evansdale, Waterloo, Iowa.

L. R. Mathes, ACL
Cedar Falls, Iowa

O.K., Don! You asked for it, and we'll be glad to start the letters rolling.

The 4x5 Crown Graphic of which you boast lists at $206.70. For it, the smallest available unit of color film (*Nobody* works in black and white, Don, in *our* field!) would be 10 sheets of Ektachrome. Price:

$8.35. To be sure, this price does *not* include processing. But we won't bother to pin you down to *those* costs.

Now let's take a look at amateur movies. For $43.30 you could equip yourself with a dandy little 8mm. movie camera. For $3.95 you could load this movie camera with a roll of 8mm. Kodachrome which, when developed, will give you four full minutes of movies. *And* there is no cost to you for the professional developing.

But even comparative costs (on which you're already sunk) aren't the real clincher, Don. When you get through your eight dollars' worth of still film, what have you got? Ten inanimate sheets of celluloid (if you haven't ruined any during development), which only one person at a time can hold in his hand and look at!

When an amateur movie maker gets back his four dollars' worth of cine film (every foot perfectly processed), what has he got? He has a vital, sparkling, breathing re-creation of life itself, that's what. And, through projection, he can share what he's created with his family and with his friends—over, and over, and over again.

You bet it costs a dollar a minute, Don. But it's worth it!

CONSTRUCTIVE CRITICISM

Dear Mr. Charbonneau: I was both astonished and gratified at the length of your letter reporting your judgments of and comments on this year's contest films from the Richmond Movie Camera Club. Believe me when I say that I am sure our members will appreciate this greatly.

As for some of your remarks being too harsh, I believe that our members will feel as I do: namely, that in the judging of this year's films we have received more *constructive* criticism than in any previous year of the contest.

Donald W. Hitchcox, ACL
Contest Chairman
Richmond Movie Camera Club, ACL
Richmond, Calif.

Club contest judging, accompanied by impartial and constructive reviews of the films entered, is another of the unique ACL services offered exclusively to clubs holding membership in the League.

SOUTH AMERICAN ANDES

Dear Friends: I am making a movie on chinchilla raising for a friend who is a rancher here in Canada.

Due to the fact that the natural habitat of the animal is in the South American Andes, I would like very much to secure four shots in 16mm. Kodachrome of the mountains—these to be expansive and rugged views, devoid of villages, etc. I could also use two views with natives unobtrusively in the foreground.

Needless to say, I would be only too glad to exchange raw film or scenes from this area with any correspondent kind enough to take an interest in this rather unique request.

Percy Gotz, ACL
Apartment 16
3340 Cote St. Catherine Road
Montreal, P.Q., Canada

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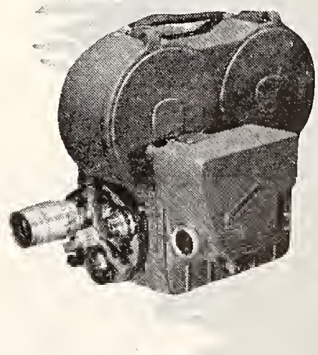

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Let's make a nature movie: 2

Full screen movies of bees, butterflies and other insects are yours for the taking with a set of diopter lenses—and these homemade focal frames

HERBERT D. SHUMWAY, ACL

NATURE, in her infinite variety of tiny living creatures, offers every movie making fan a wide-open field for closeup filming fun. Birds and butterflies, caterpillars and the praying mantis, these only begin the roll call of radiant and wondrous life peopling the world around us. And the pleasant part of it all is that you can film these creatures with any camera that you now own. You don't believe it? Listen . . .

Last month, turning our attention solely to bird pictures, we itemized the equipment necessary to that fascinating branch of nature filming. These items were (1) a medium (3x) telephoto lens, and (2) an electrically-operated remote camera control. The lens you probably have already—or are going to buy. The remote camera control you can make yourself, for we outlined specifically its simple design.

This month, turning to the techniques of filming insects, the problems become still simpler and their answers less expensive. In fact, a single ten dollar bill should put you in business for such closeup filming. So let's get going.

When you first try closeup filming, you will run into three problems; but each one, fortunately, has a simple solution. The first problem is that of focusing your camera at extremely short distances. The second problem is that of determining accurately and quickly (without reference to tables) the exact field covered by your camera lens. The third problem is that of devising some means of changing quickly both the focus and field size, so that you can film any sized bug that may come along. Let's consider each problem separately.

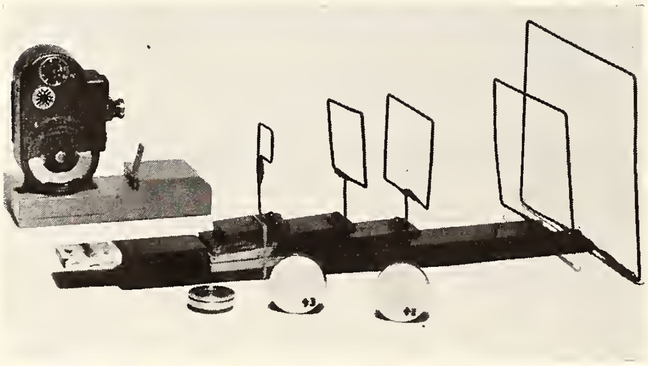


FIG. 1: This set of Portra lenses (Nos. 1, 2 & 3) and the easily-made focal frames will adapt any camera to ultra-closeup filming.

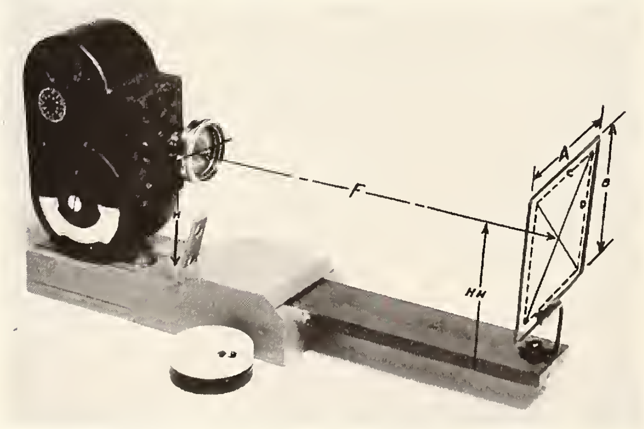


FIG. 2: Values A, B, C, D and F in the Table of Focal Frame specifications (page 125) are diagramed above. H, HH must be equal.

EASY CLOSEUP FOCUSING

The first problem—that of focusing at short distances—has been solved for us by the camera manufacturers themselves. The solution is simply to slip over your regular camera lens an inexpensive supplementary positive lens which can be purchased in most any camera store. Most widely known, perhaps, are those manufactured by the Eastman Kodak Company and sold as Kodak Portra lenses.

Designated as plus 1, plus 2, and plus 3 diopters in strength, each one of these Portra lenses, when placed before a fixed-focus camera lens (or before a focusing lens set at infinity), will refocus that lens for a definite and close subject distance. For instance, a plus 1 lens will picture objects 3 feet away, a plus 2 lens will film objects 20 inches away, while a plus 3 lens will photograph those insects only 13 inches away. And that's really getting down close!

But that's not all. These supplementary lenses can be combined in pairs for still closer filming. For example, by using two plus 2 lenses in combination you will have the equivalent of a plus 4 lens; with this you can film objects 10 inches away. Similarly, other combinations can be used to give you any desired focal distance. A plus 2 and plus 3 lens together will give you a plus 5 unit for filming at 8 inches; while two plus 3 lenses, the equivalent of a plus 6 lens, will focus your camera on a tiny bug only 6 inches away.

SIMPLE ADAPTER RINGS

For attaching these supplementary lenses to your regular camera lens, Kodak manufactures a simple adapter ring in sizes (called Series) to fit nearly any lens barrel. For using two Portra lenses in combination, Kodak also makes an additional retaining ring designed to hold the second lens in the adapter ring. Both of these items, as well as the supplementary lenses, you can buy at your local camera supply store. To use them, simply fasten the Portra lenses into the adapter ring and slip the whole assembly over your regular camera lens. Solving the problem of closeup focusing is just that easy!

Now for the second problem—that of determining accurately the field size filmed by the camera. This is just as easily solved, not by commercially-made equipment, but by simple homemade equipment. Furthermore, the design of this equipment also solves the third problem in closeup filming—that of changing quickly both the focus and field size filmed by the camera. Let's consider in detail how this is done.

First of all, examine carefully Fig. 1. Notice that there are several wire frames, each one of which is mounted on a strip of wood. Each of these frames is designed so

Photographs by Herbert D. Shumway, ACL

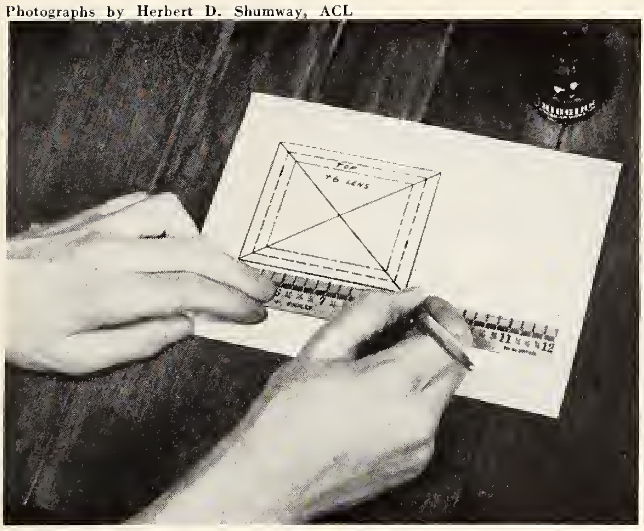
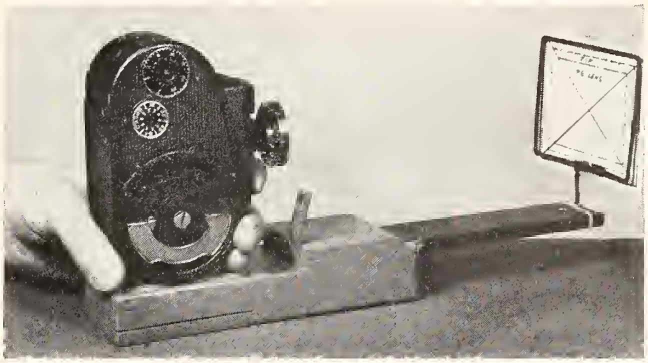


FIG. 3: On target chart (left) outer line shows frame size, middle line field size filmed. Inner line, diagonals aid centering.

FIG .4: For centering test, strap frame to base with rubberband, tape target to frame and shoot test footage. Repeat until right.



that the area surrounded by the wire is exactly the area photographed by the camera when used with the correct Portra lens. Many cameramen call these frames "focal frames," for the logical reason that they actually do frame the area which is in focus. By glancing at Fig. 2 you can see that any one of these frames may be put quickly in filming position simply by inserting it into an opening in the camera baseboard.

Now that you have a general idea of the what and how of these frames, let's find out next how to build them. To begin construction, go back to the wooden camera baseboard which you made in Part I. On this baseboard construct an opening to accept the wooden strips onto which the wire focal frames will later be fastened. A look at Fig. 2 will give you an idea of how to do this.

First nail wooden cleats along the sides of the baseboard so that they will rest against the edges of the 1 inch wide, ¼ inch thick wooden strip onto which the frame will be fastened. Next nail a third cleat across the width of the baseboard directly behind these two cleats to prevent the focal frame base from sliding backward. Finally fasten a piece of wood across the tops of these three cleats to hold the focal frame base in place. Now the focal frame base should slide in and out of this opening with ease. Should any frame base bind as it is inserted, you must sand it down to the proper fit.

When making this opening, be certain that the center line of the focal frame base will be aligned with the center line of the camera baseboard. *This is most important.* Remember in Part I how we stressed that the camera should be mounted parallel to the baseboard edges, with its lens directly above the baseboard center line? The importance of this exact positioning should now be readily apparent, for it greatly simplifies centering the focal frames with respect to the camera.

Now we come to the construction of the wire focal frames—really a simple task in spite of the careful measurements required. Wire from metal coat hangers is ideal for these frames. For cutting the wire, either wire cutters or a small hacksaw will work. For bending the wire, try a pair of pliers; although the use of a hammer and a vise will enable you to do a neater job.

To make a wire frame for any particular field size, consult Fig. 2 and the Table of Focal Frame Specifications. They will tell you the frame size (A-B) best suited to covering that area (C-D), the distance (F) to mount the frame from the supplementary lens, and the correct supplementary lens to use with that frame. Notice in the table that for any given field size the frame is made ½ to 1 inch larger in each dimension. This allowance is made to prevent the frame from appearing in the picture due to slight errors in construction or to subsequent accidental bending of the frame.

Here's an important construction hint: When cutting the wire for the frame, be sure to leave enough extra wire for connecting the frame to the focal frame baseboard. Fig. 2 shows clearly how this is done. No dimensions are given for the height of this support, since it will vary for different sized frames and different makes of cameras. The important thing to remember in calculating this height is that the center of the focal frame should be at *exactly* the same height (HH) as the center of the camera lens (H).

Now with one wire frame completed, the final job is to fasten it permanently to its focal frame baseboard (a 1 inch wide, ¼ inch thick strip of wood) so that the frame will exactly surround the area photographed by the camera. If your camera is a magazine loading job,

THE BEAUTY OF BUTTERFLIES in a field of summer daisies! These and other wonders of the world around us are yours with Portra lenses—and patience.

this can be determined visually by using a focusing finder. On the other hand, if your camera is a roll film model, then a few trial-and-error tests will enable you to align the focal frame.

Here's how easy it is to make these tests: First mount the frame temporarily where accurate measurements indicate it should be. This means the frame should be so placed that its geometric center lies directly above the center line of the baseboard and at the correct focal distance from the camera. If your construction of both the camera baseboard and the camera-positioning cleats on it has been accurate, then this temporary position should be very close to the proper position for the frame.

Next draw a target chart similar to the one shown in Fig. 3 and tape it to the focal frame as pictured in Fig. 4. Place the appropriate Portra lens on the camera and, if the movie camera has a focusing lens, set the focus at infinity. Now load the camera gate with a six inch strip of black and white film (slow-speed positive titling film works well here and may be handled under a red safelight), and shoot a few frames of the target chart with the lens diaphragm wide open. Develop this film for about three minutes in a strong developer such as D-72, fix in hypo, and then examine the images.

This test film will indicate two things: (1) whether or not the frame is located (front-to-back) at the point of sharp focus, and (2) how much off center the frame may be. Using this test as a guide, adjust the frame to correct either of these errors and repeat the test. Usually two or three tests will position the frame accurately. You may now fasten the frame permanently to its wooden base with a bolt.

Finally, label each frame clearly with the diopter number of the supplementary lens or lens combination with which it is to be used. Do this simple thing and you will save yourself untold confusion and uncertainty when you are filming and have to change a lens and frame quickly.

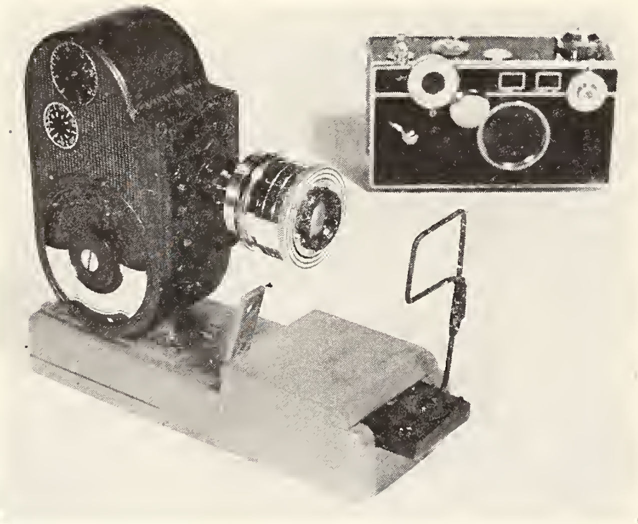


FIG. 5: For ultra-closeups, author used 2" lens from still camera as supplementary. Field here is ¾ by ⅝ at 1⅝ distance.

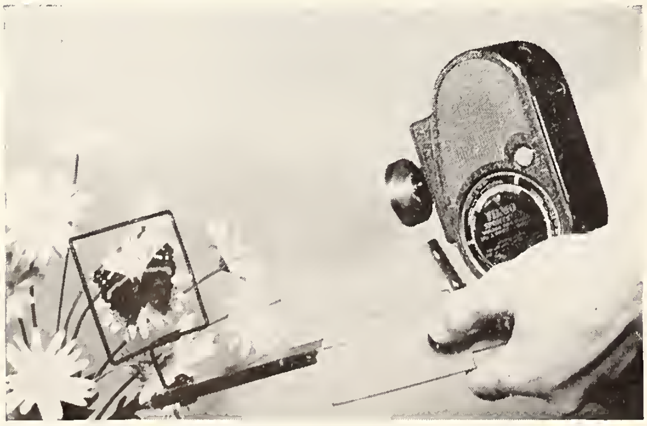


FIG. 6: In the field, place frame around subject and shoot. Image automatically will be sharp and centered. Tripod will help.

USING STILL CAMERA LENSES

Chances are that you soon will find closeup filming so intriguing that you will want to work even closer to your subject than regular Portra lenses will permit. When that day comes, one possibility is pictured in Fig. 5. Here a 2 inch focal length lens has been removed from an ordinary 35mm. still camera and placed in front of the normal movie camera lens. Positioned in this way, it acts as a supplementary lens and focuses your movie camera for *extreme* closeup filming. The actual subject-to-lens distance here is only 1⅝ inches and the field size is a tiny ⅝ by ¾ of an inch! A buzzing honey bee filmed with this setup will actually fill your screen!

Both still and movie camera lenses vary, of course, in their dimensions. But, for the record, I was able to mount my 2 inch still lens (from an Argus C3) in conjunction with the Sportster lens through the use of a Series V Kodak adapter ring. If you try this sort of setup, you'll probably have to work out your own mounting system.

However, if your cine lens is ½ inch in focal length and still lens 2 inches, my figures on field size and subject distances should work pretty accurately for your own combination. Actually, these figures were determined by filmed test. To find the field size I photographed and analyzed a pattern of vertical and horizontal rules. The lens-to-subject distance (measured from the front element of the supplementary lens) was determined by photographing at graduated distances a test chart similar to but much smaller than the one pictured in Fig. 4. If you use other focal length lens combinations, you'll have to do the same testing.

SECRETS OF SUCCESS

But no matter what your lens combination, success with this apparatus depends upon three factors: (1) the still camera lens must be placed very close to the movie camera lens; (2) the optical centers of both lenses must be accurately aligned, and (3) the diaphragm of the still camera lens must be wide open. Failure to observe any one of these three points will result in pictures with cut-off corners.

Furthermore, if the particular still camera lens which you use for this purpose has a focusing mount, be certain that it is used always at infinity. Once the lens and focal frame have been aligned, any other focal distance setting will alter the distance from lens to focal frame, thus causing out-of-focus pictures.

What about calculating correct exposure for closeup shooting? That's another point where Portra lenses are very handy, for they require no increase in exposure. Therefore, in closeup filming, continue to use normal exposure just as you would for average subjects. Sometimes, however, many closeup subjects are considerably darker than average; in these cases you do open up a half to a full stop more for best results. Let your first roll of color film be your guide for the exposure of future rolls.

Now let's take an imaginary field trip for a few pointers on using these focal frames.

[Continued on page 125]

WHAT DIOPTER LENSES DO

A knowledge of Why, as well as How, makes clear the operation of these accessories

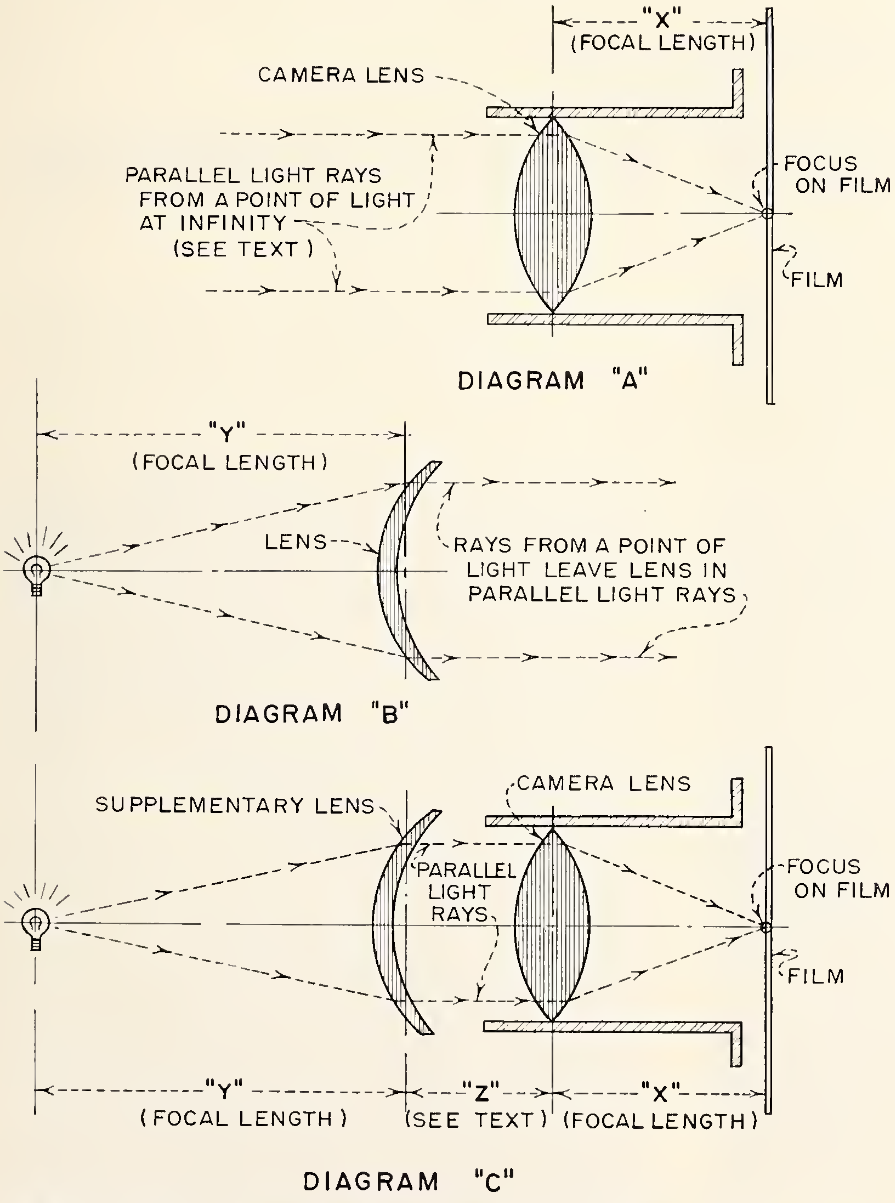
HOWARD A. MOORE, ACL

IN the entire field of amateur filming I doubt if there is any other accessory which so enlarges the scope of a simple camera as does the supplementary lens. And yet, in hobby-chatting with other amateurs, I find that there are few who understand them.

Perhaps this confusion stems from the several differing names used to describe these wonder workers. For you will hear them called supplementary, accessory, portrait or diopter lenses. And, in the Kodak trade name, they are (quite properly) known also as Portra lenses. But call them what you will, they are a boon to every amateur using a fixed focus camera—and even, on occasion, to those movie makers equipped with focusing lenses.

There are, in many an operation connected with movie making, two important phases of knowledge concerning it. The first phase is the practical one, expressed in the word How. The second phase is the theoretical one, expressed by Why.

In Let's Make A Nature Movie, *the article just preceding this one,* Movie Makers *presents the "How" of using supplementary lenses in extreme closeup filming. In the discussion on this page we present the quite-simple "Why" of these effective accessories. With them, even the simplest camera takes on new powers.*



THE OPTICAL ACTION of a supplementary lens is made clear above. Diagram A shows the converging or focusing action of a camera lens. Diagram B plots the ability of a diopter lens to turn diverging rays into parallel. In diagram C we see the result of combining the two lenses.

In any discussion of these accessories you will come early upon the word "diopter." This is as it should be, for a diopter is simply a unit of measurement—in this case a unit used by oculists to express the power of a lens. A supplementary lens of 1 diopter strength is one which has a focal length of one meter, or 39.37 inches. Used in conjunction with a fixed focus lens (or a focusing lens set at infinity), it will create sharp focus on subjects at a distance from the camera equal to its focal length. In other words, roughly 3 feet.

A lens of more than 1 diopter strength will have a focal length equal to 39.37 divided by its diopter rating. Thus a 2 diopter lens will have a focal length of 39.37/2, or 19.68 inches; a 3 diopter lens a focal length of 13.12 inches, etc. In the photo field these lenses are often referred to as plus 1, plus 2 and plus 3 portrait (or Portra) lenses.

To understand *why* these supplementary lenses operate as they do, let us examine first how the primary lens in your camera operates. In diagram A we see parallel rays of light coming from a point of light at infinity, the rays being parallel because, in effect, the point source is so far away. We see also how the camera lens converges these rays so that they intersect in a point image on the film. The distance X on the diagram is the focal length of that camera lens.

Now look at diagram B. Here we see another lens which reverses the process. From a point source it accepts diverging light rays and passes them on as parallel rays. The point source is at the distance Y from the lens, which distance becomes the focal length of that lens.

Very well. This immediately suggests that if we combine these two units, lens B can pass on parallel light rays to lens A which, in turn, can then focus these rays on the film. And, as will be seen in diagram C, this is exactly what happens when we place a supplementary lens in close contact with a fixed focus camera lens. Distance Z, the negligible space between the two units, is so slight that it may be disregarded. Distance Y becomes the new focal length of the combination, and objects at that distance will automatically be in sharp focus.

Photographs by Crocker Films

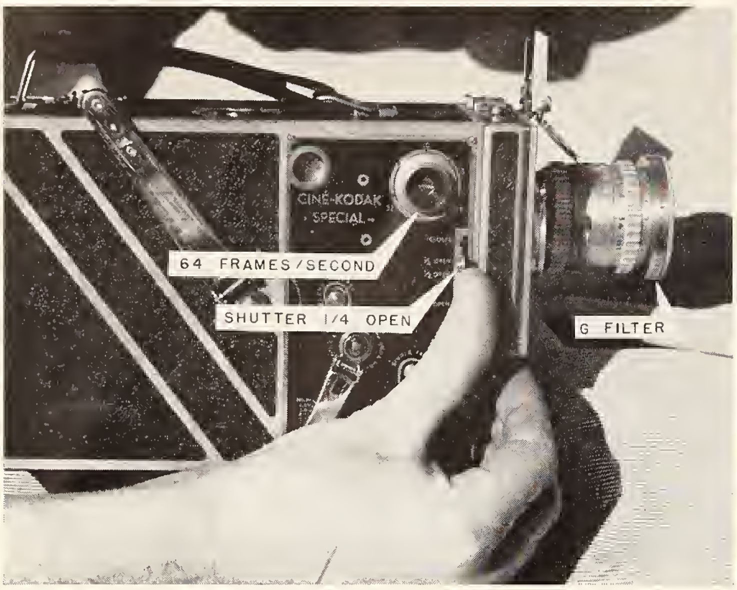


FIG. 1: A shutter speed of 1/480 of a second was achieved on the Cine Special by shooting at 64 frames per second with shutter only ¼ open.

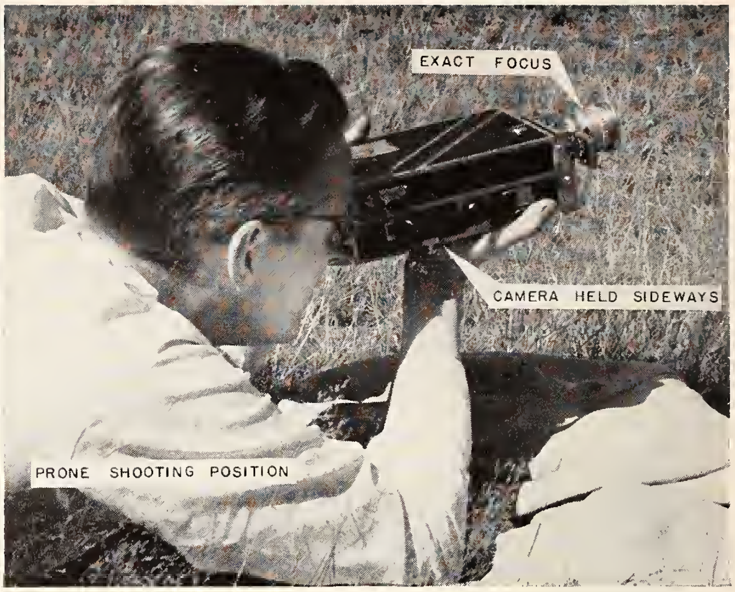


FIG. 2: By holding his camera on its side, the author changed the long frame dimension to a vertical for maximum image room of dancing figure.

TRY ACTION STILLS WITH YOUR MOVIE CAMERA!

BENJAMIN B. CROCKER, ACL

FOR some time now I have felt that there is something wrong, radically wrong, with the usual technique of taking fast-action stills. To be sure, still cameras today are equipped with shutters of dazzling speed—1/1000 of a second and less, which is certainly sufficient to stop the swiftest action.

The trouble is that the photographer himself has not kept pace. To begin with, his eyes cannot respond to more than sixteen impressions a second. (This is probably just as well, or movies and TV would be impossible.) Nor is the eye the only factor. The limited speed of nerve impulses, muscle contraction and shutter mechanisms introduce further delays between the instant that the perfect scene is observed and the instant at which the picture is taken.

A skillful photographer can learn to guess when a good pose is about to occur and shoot beforehand. The fact remains, however, that he is only guessing as to the excellence of a pose not yet in existence. And by the time the pose does exist, it will be impossible for him to act quickly enough to photograph it. In short, action photography with a still camera seems largely a combination of guesswork and luck, and the factor of luck is almost always bad.

The obvious solution to this problem, of course, is to use a high-speed camera taking many pictures a second, which can be examined later in order to determine the most perfect instant of the action. The only device which meets this specification is a movie camera of some sort. But the extreme enlargement that would be necessary to obtain a still of reasonable size from a 16mm. camera would seem to rule out the idea completely as far as the amateur is concerned.

A little simple mathematics, however, tells an encouraging story. A 16mm. frame is 10.41 millimeters wide. The resolving power of a typical, fine-grained reversal film is 90 lines per millimeter, a value which easily can be exceeded by a really good lens. The maximum detail obtainable with a 16mm. camera is therefore approximately:

$$10.41 \times 90 = 940 \text{ lines}$$

The resolving power of a high quality halftone engraving screen, such as is used by MOVIE MAKERS, is 120 lines per inch. Thus to represent 940 lines, a 120 halftone cut would have to be:

$$\frac{940}{120} = 7.8 \text{ inches long}$$

What this last equation means is that if the full width of a 16mm. frame is enlarged and printed as a 120 halftone cut 7.8 inches long, it will be just as clear as a cut 7.8 inches long made with an 8 by 10 inch view camera. (That is, provided a truly high grade lens is used with fine grained film and also provided that there is no loss of detail on enlargement.)

In practice, of course, one cannot quite equal such perfection. For one thing, it is almost always necessary to crop the original field, at least slightly. For another thing, the process of enlargement will generally result in some loss of detail. But with care, it should be possible to obtain a 4 by 6 inch halftone cut from a 16mm. photograph that no photographer in the world could tell from a 4 by 6 halftone made from a large-camera picture.

Of course, if the two *photographs* were compared closely, one could spot the fine details that would identify the picture taken with the larger camera. But in the *cuts* the extra detail would be invisible, since it would be smaller than the halftone dots themselves. Since halftone definition is adequate at normal viewing distances, this means that, except for close inspection, the 16mm. blow-up would have adequate detail.

Encouraged by this line of reasoning, I resolved to put the matter to a test at the earliest opportunity. Thus, when Madame Gill Fauré, a beautiful interpretive dancer, asked me recently to take some publicity photographs for her, I naturally turned to my movie camera—even though I own two 35mm. still cameras.

Assuming from my arithmetic that I could lick the definition problem, my next problem was to obtain a sufficiently high shutter speed. At 16 frames per second camera speed, each frame is exposed 1/30 of a second. At the slow motion speed of 64 frames per second, the exposure drops by a factor of 4 to 1/120 of a second, which was, I feared, not quite fast enough. However, by closing the dissolving shutter of the Cine Special, as shown in Fig. 1, to the ¼ open position, the exposure is dropped again by a factor of 4 to 1/480 of a second. This, I believed, could stop all but the most violent action.

Although the Cine Special is particularly suited for obtaining these high shutter speeds with a minimum of effort, there seems no reason why any 16mm. camera with a rotary shutter could not be modified, by decreasing the opening angle, to obtain any desired shutter speed.

For the actual shooting I picked a location on the brow of a hill so as to obtain a background of sky. A Wratten G filter was placed over the lens to provide a dramatic cloud effect on the monochrome film used. This emulsion was Super X, a fine-grained and medium speed reversal rated at ASA 40 in daylight. With it and the shutter speed of 1/480 of a second, I obtained a good exposure at *f*/4—even allowing for the 2.5x factor of the filter.

Why, you may well ask at this point, did I not use 16mm. color film—if it was maximum definition I was after? For, you will rightly argue, processed color images are entirely grainless and therefore should reproduce better in enlargement. It is a good question. But I believe that, for my primary purpose, there are equally good answers to it.

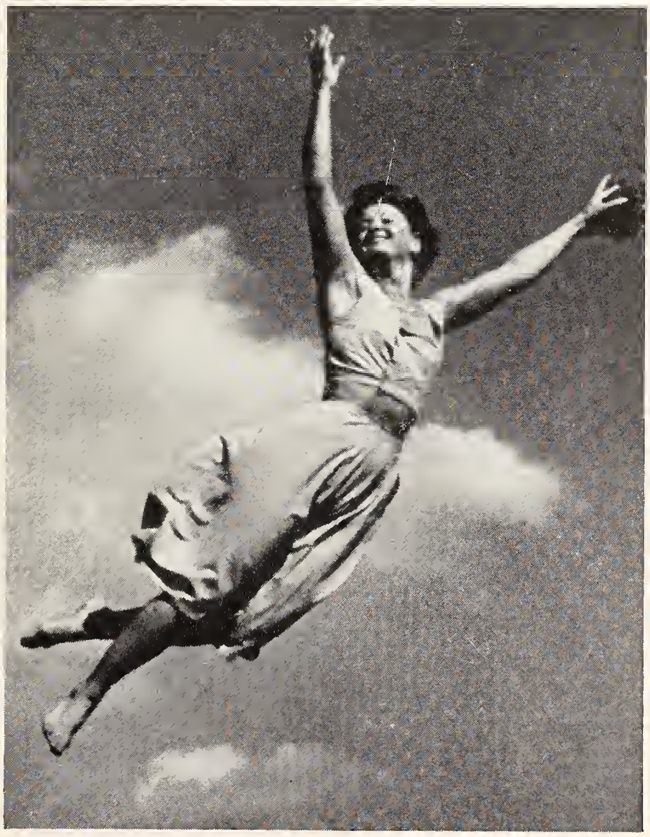
You must remember, to begin with, that what I was shooting for, the final image I had my eye on, was a picture reproduced in *halftone engraving*. And halftone engraving depends for its reproduction on resolving power. This factor in a Kodachrome image is only 55 lines per millimeter, which must be compared to the 90 to 100 lines per millimeter possible under optimum conditions with Super X. It was my reasoning, therefore, that the grain images of the monochrome emulsion would be so fine that they could not get through the 120 screen of the halftone.

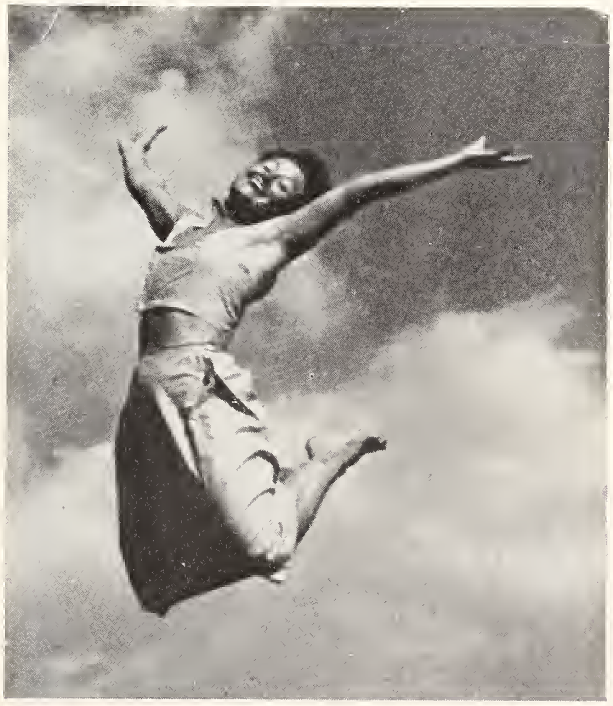
Secondly, there was the matter of film speed to be considered. Under the bright sunlight which returned me *f*/4 on Super X even *with* the G filter, normal 16 fps exposure on Kodachrome (we can assume) would be *f*/8. By the time camera speed was increased to 64 fps and the consequent shutter speed to 1/120 of a second, this exposure would drop to *f*/4. And if, by narrowing the shutter angle to one quarter (as I did), shutter timing was cut still further to 1/480 of a second, exposure would then be at the minimum of *f*/1.9.

This kind of wide open aperture doesn't leave much depth of field—even on the relatively short-focus 1 inch lens being used. Specifically, working at say 10 feet, the leeway of acceptable sharpness at *f*/1.9 was from 8 to 12 feet. With the *f*/4 aperture which I was able to use with Super X, the depth of field extended from 6 to 19 feet. For filming dances, with their unrestrictable movements, this latter seemed the better choice.

However, for personality portraits around the home, for that one-in-a-million expression on the baby's face, I suspect that enlarging from [Continued on page 118]

The cine camera, urges the author, is faster than the eye . . . Or your trigger finger





PERFECTION OF POSE claimed by the author for fast-action pictures made with a movie camera is evidenced in these halftone reproductions from parts of selected 16mm. frames, enlarged (in the larger photo) 128x. Difference of one frame either way spoiled pose.

PUT ORDER IN YOUR EDITING

An 8mm. amateur, winner of three Best-in-Show, outlines his editing system in a suitcase

MILTON H. BOLENDER

IN BOTH the literature and the language of our hobby there seem to be two different terms describing its practitioners. These terms are (1) movie *taker* and (2) movie *maker*.

Some see these terms as synonymous and interchangeable. But with this bit of semantics I cannot agree. For to me there is far more to filming than simply the picture *taking*. The hobby of movie *making*—as this name implies—is essentially a creative process. And, again to me, editing is an important part of that process. It is because of this, perhaps, that I designed and built the editing unit described in this discussion.

Externally it is designed like a suitcase, with a handle on top for easy carrying (see Fig. 1). Internally it provides storage and working space for films, film cleaner, spare reels, extra film cement, leader film, accessories and an action editor and splicer (see Fig. 2). When not in use, it may be locked and stored in a closet.

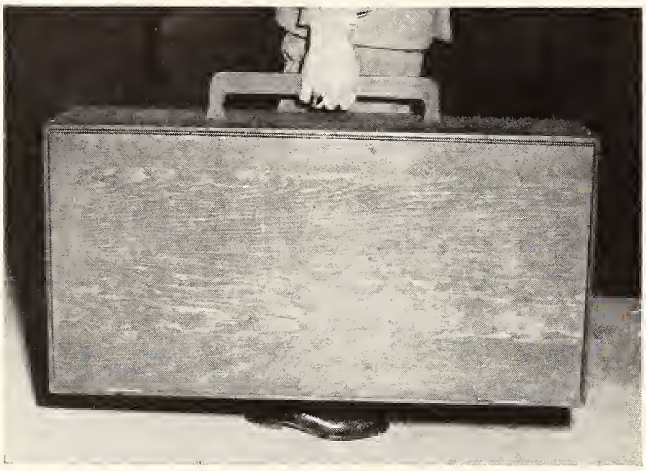


FIG. 1: Made of wood, this suitcase editor measures 37 by 18½ by 10 inches and weighs, fully loaded, less than thirty pounds.

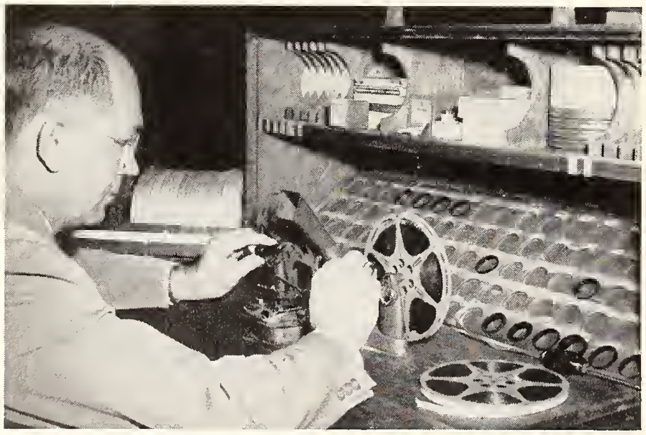


FIG. 2: One side of suitcase folds down to position action editor and rewinds on a table top ready for the author's editing.

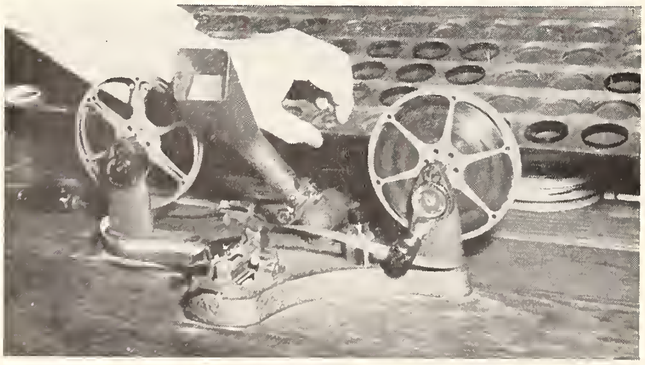


FIG. 3: Top-hinging of the 85 hole film file board permits it to be lifted to give access to general storage space at rear.

DIMENSIONS AND DESIGN

The unit is simple to make and inexpensive. The outside dimensions in inches are as follows: height, 18½; length, 37; width, 10. Fully loaded it weighs less than thirty pounds.

The sides, ends, top, bottom and inner shelf are made of ¾ inch white pine. The partitions inside are of ¼ inch plywood. The board used for the film file is made of two pieces of ¼ inch plywood. One has the holes bored in it for holding the coiled strips of film; the other is tightly glued face to face to this to form a bottom for the holes. This assembly is mounted in an inclined position (for easy accessibility to the film strips) and is hinged to the backboard. This permits the film file board to be lifted up and thus give access to a compartment underneath for storage of empty reels, cans, film and other accessories (see Fig. 3).

The holes in the film file board (for 8mm. film in my model) are 1½ inches in diameter and ¼ inch deep. There are eighty-five holes in the board, each one with a number stenciled at the bottom edge. It is important that the inside edge of these holes be smoothly sanded and polished to prevent film scratches.

The side which opens out is hinged at the bottom edge. When open it serves as an editing table, and upon it is mounted, with machine screws, my Bell & Howell editor. When this side is closed, the editor is encased inside and the entire unit is one single compact piece of equipment. The handle for carrying is made of ¾ inch white pine and is attached by wood screws and glue.

An editing unit of this type has innumerable advantages. The most important, of course, is that it permits easy and smooth editing with little effort. It keeps all materials pertaining to editing in one place. This prevents articles from becoming misplaced and also prevents cluttering up the house. With it you will label and index your films and keep them in a specified place so you know where to find them when you want them. Above all, it keeps your films clean and orderly.

THE EDITING OPERATIONS

When your films arrive back from processing, a good thing to do first is to run them through the viewer and eliminate all footage that is definitely of no value—fogged footage at the start, laboratory perforation and (on 8mm. rolls) the change-over in the middle. Splice all picture footage onto a large reel, and then project it several times in search of edge fog, [Continued on page 125]

A LIVING ROOM "THEATRE"

A handy closet and a hidden screen solved this amateur's problems at guest screenings

HERBERT H. REECH, ACL

I'M not angry. I'm not even jealous—not much, anyway. For, like any amateur, I can enjoy poring over these pictures of swell-elegant home theatres we've been seeing in MOVIE MAKERS.

But . . . I live in an apartment. We haven't any basement. We haven't any attic. And we haven't any game room. So every time we had guests and I suggested screening a few films, I had to stumble through the familiar routines of setting up the projector, putting up the screen, darkening the room lights and the like. It got to be a nuisance.

So, finally, we set up a "theatre" in our living room. Some of you other apartment-dwelling movie makers may be interested in the idea.

First off, I purchased a new projection screen called, descriptively, a "Picto-Screen." This ingenious little deceiver—which costs scarcely more than the average—is comprised of a standard roll screen housed in a wide-beveled picture frame, in which in turn there is mounted a simple and attractive picture. From the selections available we chose an excellent reproduction of the well-known *Magnolias*, which just as a picture enhances the charm of our living room.

You'll see it in Fig. 1, in its permanent place beside the hearth. When not in use, of course, the hidden screen is rolled up out of sight. But a concealed cord makes it possible to pull the screen into position in an instant.

Okay, if you will now turn your attention to Fig. 2, you will see there several items of significance. This end of the living room is opposite that holding the fireplace and the screen, so that our guests are seated for screenings on the davenport which you see at left. And above the couch to the right every movie maker will recognize the telltale outline of projection ports.

How come? Well, luckily we have a big closet all along that wall. It has two doors, one on each side of the couch, and the one which you see folded back became the entrance to a small but efficient projection booth.

To create this I built a dummy, inner door which fits neatly into the frame of the normal door. That's what you see holding the projection ports. This inner door can be constructed simply enough of ½ inch insulation board, mounted in a wooden frame. I happened to use white pine stripping of 1 by 2 inch size. This inner door is hinged in the normal way, equipped with a flat, plastic knob and a door catch.

The projection ports are 2½ by 3½ inches in size, with the lower one used for projection and the upper one for scanning by the operator during focusing. The glass should be ¼ inch plate, which can be held in place easily by mirror clips available in the dime store.

On the baseboard next to the closet door I then mounted an electrical outlet from which the floor lamp (right) draws its power. Feeding this outlet is a line from the closet which is connected in the "light" end of a "Lito-Stat." This is a commercially-made gadget which automatically cuts the floor lamp when the projector starts.

Now on guest nights the procedure is as follows. Well beforehand I thread the projector (it's on a table in the closet and can be removed between shows), set the focus and leave everything ready to roll with a throw of the Lito-Stat. Both closet doors are then closed to secrete our projection arrangements, and the key floor lamp is turned on.

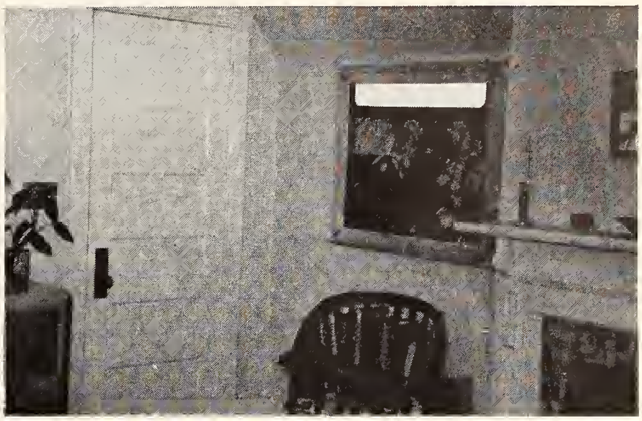


FIG. 1: The Picto-Screen, pulled partially down to disclose its hiding place, is permanently hung at one end of the living room.

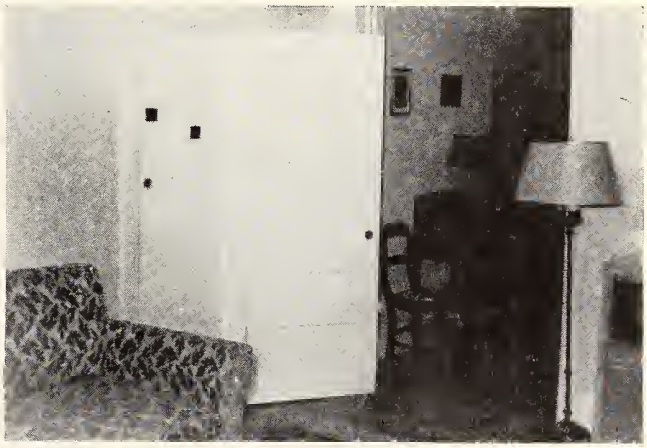


FIG. 2: The dummy door to a handy closet, inset with projection ports, and the floor lamp wired to a Lito-Stat complete theatre.

After the guests have arrived and are settled comfortably on the couch, we suggest showing a few films. Okay, they agree, looking around for the usual preparations. Instead I walk casually to the closet, swing the *outside* door open, and reveal the professional-looking projection ports. Our guests are intrigued at once.

Slowly then, stalling for effect, I switch off each of the room lights but the key floor lamp. And by now the guests are curious indeed. "But where is your screen?" one of them generally asks. After a few seconds more stalling, I quickly and neatly pull down the Picto-Screen —and our guests positively gurgle with interest.

While they are still chattering, I duck into the closet and flip the Lito-Stat switch; the living room darkens and the show begins. In the darkness I then join my guests to give the commentary—which is now a pleasure with 90 percent of the projector noise eliminated. Believe me, fellow filmers, with this theatre-in-our-living-room setup, and an ACL leader and end title on the films, *my* shows are a success . . . Got a spare closet in *your* apartment?

Now you can make low-

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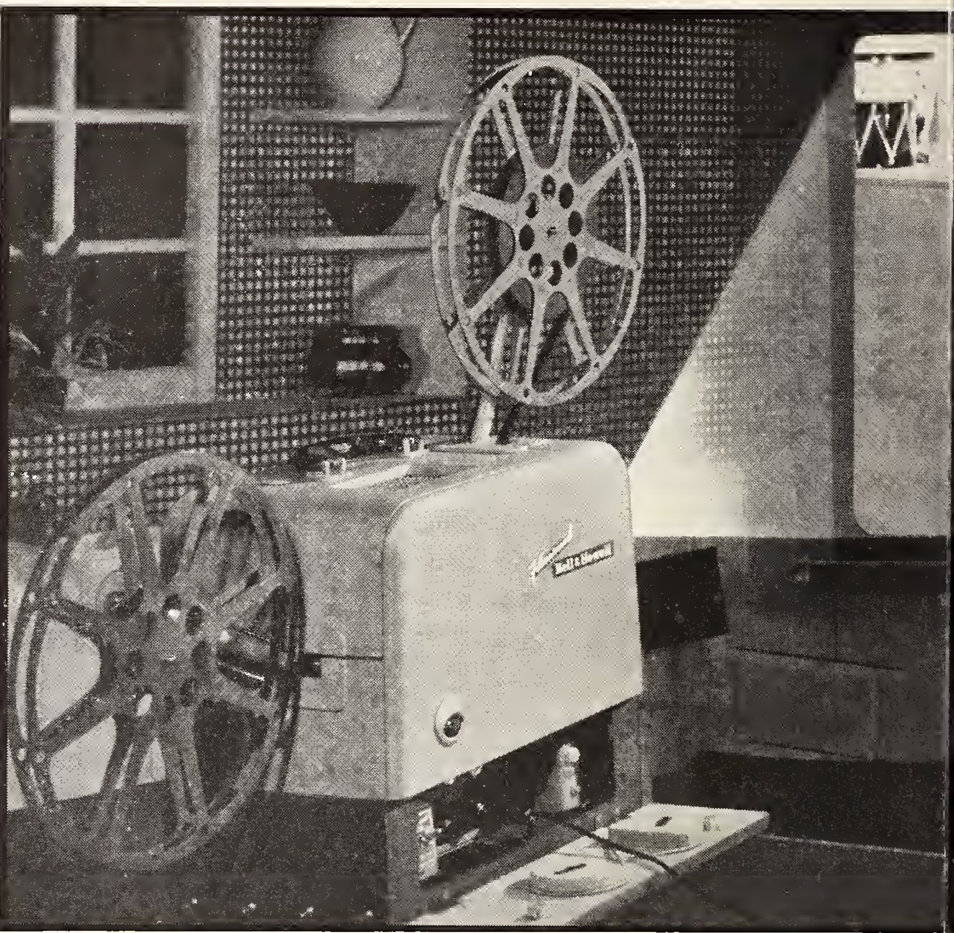
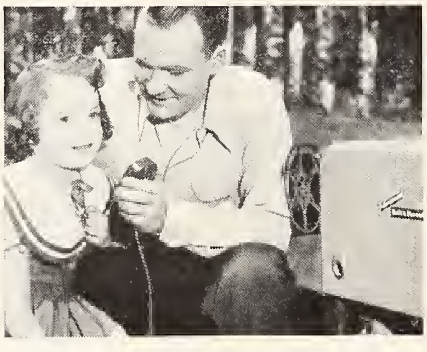


Not since the introduction of sound movies has there been a motion picture development of such importance!

Now Bell & Howell brings the making of sound movies within *your* reach. Here is the new 16mm Filmosound 202—not just a sound movie projector—not just a magnetic sound recorder—but a combination of both for making and showing sound movies. To make your own sound film, you will need no expert knowledge, no costly professional equipment.

With the Filmosound 202, narration and sound effects to accompany the film can be recorded just the way you want them . . . while all details are fresh in your mind. Changes in the sound can be made when and as often as you want them. Only with magnetic sound movies is this possible at but the cost of the film and SOUNDSTRIPE.

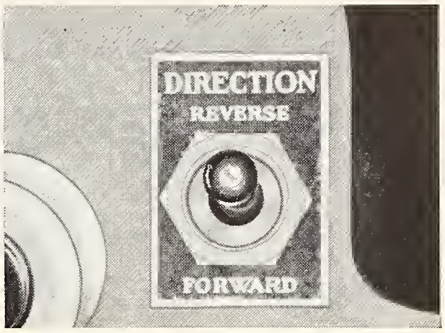
Bell & Howell 70-DL camera now comes specially adapted for single-perforated film. After editing your processed film, take it to your Bell & Howell dealer for SOUNDSTRIPE—a magnetic track right on your film. When you get it back, you're ready to record.



Recording voice and sound effects, and mixing voice with musical background, are done as picture is projected. All recording errors can be easily and quickly corrected. Magnetic recording will last for the life of the film, yet can be changed instantly.

You're ready to project your movies with sound immediately after you record. Remember, your Filmosound 202 will project any 16mm film, silent or sound. Ask your Bell & Howell dealer how you can add sound to 16mm silent films you already have.

-cost sound movies!!!!



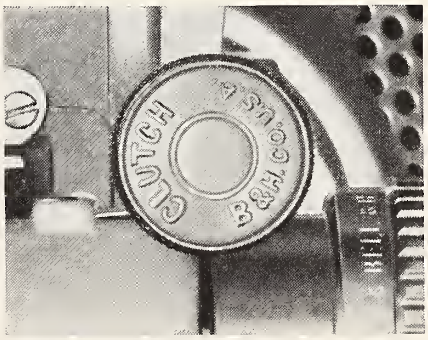
Easy as talking on the telephone, you record sound onto magnetic track while projecting picture with Filmosound 202. Sound can be played back immediately and any recording errors accurately corrected in an instant with a flip of the reverse switch.

Add sound to silent 16mm film, then play back at silent speed to retain normal action. Add new sound to optical sound film without harming original sound track. Change from magnetic to optical track without varying sound quality. Musical background and sound effects are easily mixed with voice.

What you save on your first film will more than pay for the cost of equipment. With your Filmosound 202, you can add sound to old 16mm silent films . . . new sound to a film with an obsolete sound track . . . and project any 16mm film, silent or sound, black-and-white or color.

Use the coupon for full details on how you can use magnetic sound movies . . . how economical it is to own the Filmosound 202. Or see your Bell & Howell dealer today! Ask for a demonstration!

Interlocking feature prevents accidental erasure of recordings. This button must be pressed to put machine in recording position, and only then will previous recording be erased. Simple controls make the Filmosound 202 almost foolproof.



"Clutch" permits stopping film with picture on screen for "cue" marking. Optical and magnetic sound pick-up, record and erase heads are all positioned together as a unit. Synchronization of sound with picture is easily achieved.

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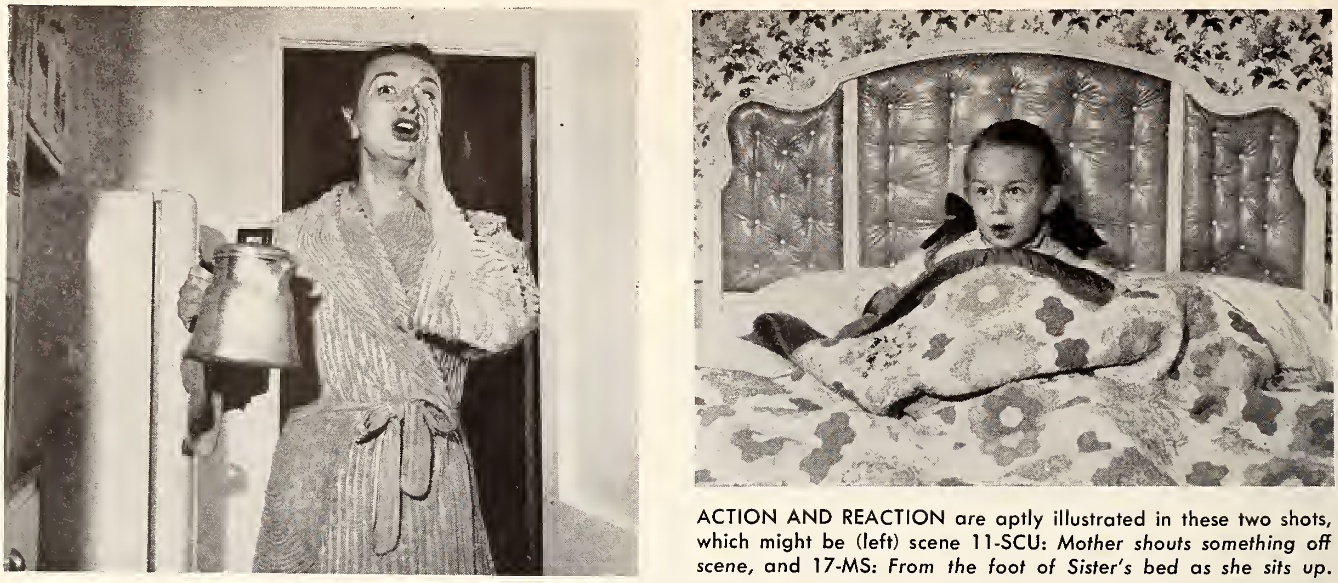
Organization (if any) ____________________

City __________ **County** __________ **State** __________



ACTION AND REACTION are aptly illustrated in these two shots, which might be (left) scene 11-SCU: *Mother shouts something off scene,* and 17-MS: *From the foot of Sister's bed as she sits up.*

THE FAMILY FILM

A COMEDY OF SPRING CLEANING

FELIX ZELENKA

Mother cracks the whip in this lighthearted drama of domestic doings. But the family as a whole has the last laugh

IN the spring, the poet tells us, a young man's fancy turns to thoughts of love. Without wishing to question this age-old axiom in the slightest, we do offer as a vernal corollary this more practical proposition: "In the spring, a housewife's fancy turns to thoughts of spring cleaning."

The script below is based on the trials and tribulations of that domestic upheaval. The scenario symbols used in the script are the following:

CU—Closeup: Any extreme close shot of an object or person. In relation to the human figure, the closeup extends from above the head to just below the shoulder line.

SCU—Semi-Closeup: Generally referring to persons only, the semi-closeup extends from above the head to about the waist line. When the SCU includes two persons, as it often does, it is called a "two-shot."

MS—Medium Shot: The full working scene of film story telling. It shows the human figure from above the head to just below the feet. Also used in near shots of houses, autos, etc.

LS—Long Shot: Farther back and less specific than the medium shot, the long shot is used for establishing settings, picturing broad action, etc.

SAS—Same as Scene 00: An abbreviation used in script writing for referring back to a previous scene.

FI—Fade In: Used at the beginning of a scene or sequence to bring it in smoothly.

FO—Fade Out: Used at the end of a scene or sequence to conclude it smoothly.

DIS. TO—Dissolve To: Used to indicate the need for a lap dissolve between the end of scene where used and beginning of scene to follow.

And now the script. We've called it simply:

SPRING CLEANING

1—LS:A home on a residential street.

2—MS: Camera pans down to a bedroom window as Father raises blinds and appears in brightly patterned pajamas.

3—CU:Father framed by window. He takes a deep breath, looks out window at sky and seems pleased.

4—MS: Interior with camera shooting from behind Father as he turns from window and sighs. Camera begins to follow him as he moves towards bed.

5—CU: Father's bare foot as he stubs his toe on a shoe or some other object on floor. Cut quickly to:

6—MS: Father dancing around room holding his toe. He finally settles on the edge of his bed and fans his toe with his hand as he mumbles something under his breath. FO.

7—MS: In the kitchen, Mother dressed in a robe is busy at the range cooking breakfast. She begins to crack a couple of eggs into a skillet.

8—CU: Eggs and bacon frying.

9—SAS 7: Mother turns an egg in pan and looks up at kitchen clock.

10—CU: The kitchen clock; the hands are at 7:30.

11—SCU: Mother frowning. She shouts something off scene.

12—MS: In Junior's bedroom. The camera pans slowly from various trophies on the wall to Junior in bed. He tosses for an instant and settles again, pulling covers over his head.

13—CU: Mother again, still frowning. Once more she shouts off scene.

14—CU: A down angle showing the family cat curled up and asleep on bed. Camera pans up slowly to Sister as she buries her head beneath a big pillow.

15—CU: Mother taking a deep breath and again repeating her call loudly. Cut quickly to:

16—SCU: Father, who has dozed off, awakening with a start and tumbling to the floor. Cut quickly to:

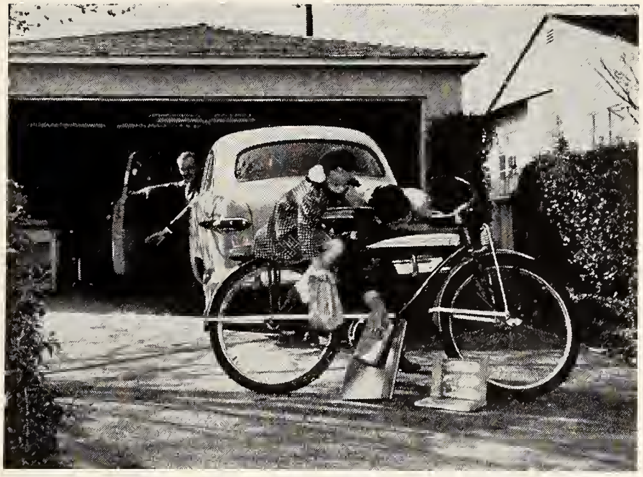
17—MS: From the foot of Sister's bed. Cat suddenly scurries out of scene as Sister sits upright. Cut quickly to:

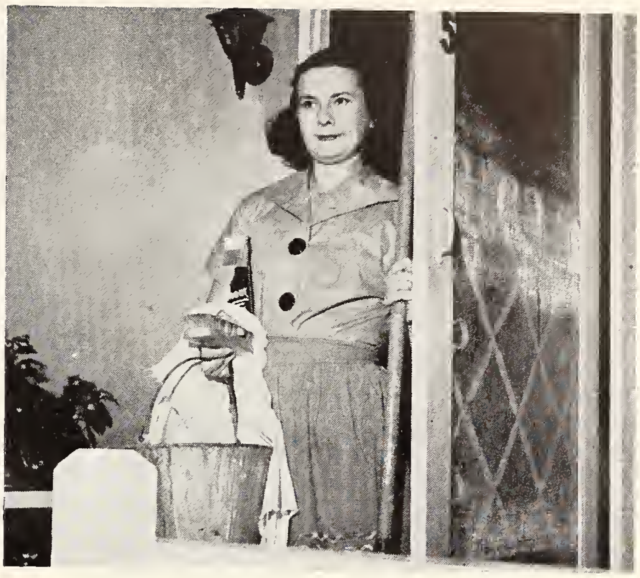
18—SCU: Junior sitting up in bed looking disgusted as he removes some trophy or picture that has fallen upon his head from the wall above him.

19—MS: Camera on open doorway leading to kitchen. Mother appears in doorway with a few cooking utensils in hand and speaks off scene.

Title: "*It's 7:30. All of you better hurry or you'll be late.*"

Photographs by Felix and Nikki Zelenka





SCENE 35-MS: *Father backing out family car,* and scene 57-MS: *Mother coming out of the front door,* are pictured. Though both are true medium shots, note how 35 covers wider sweep of action.

20—SAS 19: Mother finishes speaking and begins her roll call. She calls "JUNIOR?" (no title necessary).

21—SAS 18 (short scene): Junior getting out of bed reluctantly and answering "COMING!" (no title necessary).

22—SAS 20: Mother in doorway nods her head and continues the family roll call. "SISTER?" (no title necessary).

23—SAS 14: Camera picks up sister dozing again. She tosses covers aside and answers.

24—SAS 22: Mother still in doorway. She calls again and turns to resume her work.

25—SAS 16: Father stands up carefully, puts on his robe and looks at alarm clock on night stand. Suddenly he realizes the time and begins to hurry. FO.

26—FI: Group shot of family at breakfast in dinette as Mother enters scene to place something on the table. She draws their attention by pointing towards the kitchen clock as she talks (no title necessary).

27—CU: Kitchen clock with hands pointing to 7:55.

28—CU: Father, looking up at clock, begins to gulp his food.

29—SCU: Camera shooting across table takes in Junior and Sister who also are hurrying with their breakfast.

30—SAS 26: Mother enters scene loaded with coats, hats, books and a briefcase which she passes out to her family. One by one they kiss her goodbye and exit.

31—MS: Taking in most of the front of the family home. Junior, Sister and Father hurry out the door. In the foreground a neighbor boy walks into scene nonchalantly munching on an apple. He stops with his back to camera and watches the hectic activity in background.

32—MS: Junior, books tucked under his arm, grabs his bicycle parked alongside of the house. Mounting it, he motions for Sister who scampers into scene, hands him her books and climbs on too. In their hurry books tumble to the ground.

33—SCU: Neighbor boy, still eating apple as he watches in wonder.

34—MS: Camera trained towards garage from driveway as Father hurries past and begins to unlock the door. He fumbles with the keys, drops them and begins again. Finally he unlocks the door and reveals rear of family car. He disappears within garage.

35—MS: Father backing out family car. As he does so, Junior and Sister ride haphazardly into the scene and fall in driveway. Father stops car.

36—SCU: Father sticking his head out of car window and angrily motioning for his offspring to clear out of the way.

37—SCU: Neighbor boy shaking his head in wonder as he munches apple.

38—SCU: Two-shot of Sister and Junior seated on the driveway trying desperately to untangle themselves from the bicycle.

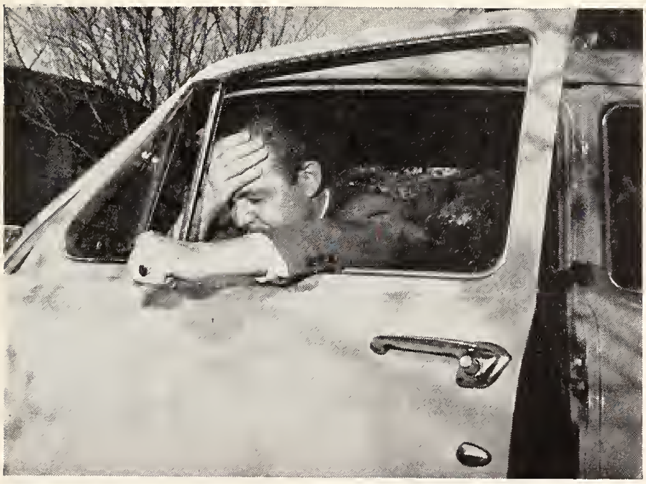
39—SAS 37: Neighbor boy begins to speak.

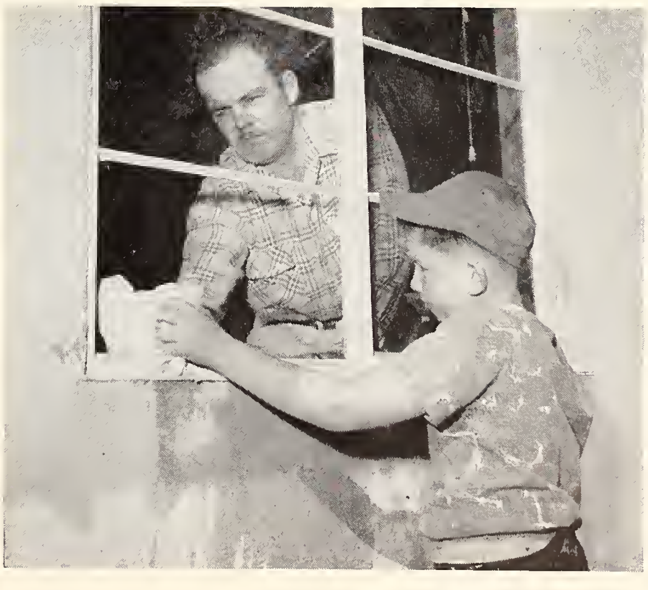
Title: *"Where's the fire?"*

40—MS: Camera shooting from behind neighbor boy as Junior and Sister apparently answer him, while they continue their struggle. Junior finally begins to rise.

41—SAS 39: Neighbor boy waving

[Continued on page 118]





SCENE 44-CU: Father does a slow burn as he realizes he has been tricked by Mother into working on Saturday. The SCU at right, emblematic of spring cleaning, is a good and typical two-shot group.

Sol Lesser—RKO Radio

THOR HEYERDAHL, center, with four of his five companions in adventure, examines a model of the Kon-Tiki. The flags (left) signal first sight of land.

SIX MEN ON A RAFT—ON 16

How "Kon-Tiki," one of the great adventure films of our era, was produced by amateurs

A. M. LAWRENCE

GENERALLY regarded as one of the great adventure movies of the decade, *Kon-Tiki* was blown up from 16mm. films made by an amateur photographer, Thor Heyerdahl, and his five companions during their memorable voyage by raft from Peru to Polynesia.

Kon-Tiki is the name of a balsa raft equipped with a single sail that miraculously carried the adventurers across 4300 nautical miles on a 101 day voyage that tested the courage, skill and stamina of the six Scandinavians who manned this unique vessel.

A number of years ago, Thor Heyerdahl, a young Norwegian student of anthropology, was visiting in the Polynesian Islands. Here he noticed that many of the native statues and other artifacts bore a close resemblance to those on the west coast of South America. This led to the theory that the Polynesian Islands had been peopled by early inhabitants from Peru. Heyerdahl's explanation was that they had used sail-equipped balsa rafts to drift westward with the prevailing currents which carried them to the islands of the South Pacific. After serving in World War II, the young scientist wrote a treatise expounding his theory; but the experts refused to read it, claiming that drifting across the Pacific on a balsa raft would be a sheer impossibility. This was a challenge to Heyerdahl, and he determined to prove his theory by building and sailing a balsa raft across the Pacific from Peru.

BOOKS AND MUSIC helped pass the time for non-filming members of the crew on their epic 101 day voyage from Peru to Polynesia.

The first step was to procure a crew. He found four young Norwegians and one Swede who were willing and anxious to make the trip. Financial aid came from a wealthy and public-spirited New Yorker. The United States Department of Defense furnished equipment and rations in exchange for data concerning their use under emergency conditions.

Photographically, Heyerdahl figured that if the expedition were successful there would be need for both still and motion pictures for lectures afterward. Thus, he planned to take along, in addition to still cameras, two 16mm. motion picture cameras. He had made movies earlier in the South Seas under extreme conditions of light and humidity, so that he provided chemically-treated waterproof bags to protect his cameras and film.

Arriving in Peru, the members of the expedition had a difficult time obtaining the nine large balsa logs needed for the journey. The wood was so green and heavy that experts predicted that, if the frail craft was not swamped immediately by heavy seas, it would sink in a few days from waterlogging. But it was in vain that Peruvian government authorities begged the adventurers to give up the journey. Failing this, the officials disclaimed all responsibility for what they called a mad adventure. Heyerdahl was told with great sin-

[Continued on page 121]

News of the Industry

Up to the minute reports on new products and services in the movie field

THE JONES TWINS, news cameramen for NBC-TV in Korea, check flight plans with B-25 bomber pilot. Frames, blown up from their Filmo-70 movies, illustrate their book called "The Face of War."

Film care A fifteen minute, 16mm. monochrome sound film and a 16 page illustrated manual on the maintenance and repair of 16mm. sound films have been released by the Public Education Department of Aetna Life Affiliated Companies, Hartford, Conn. A copy of the manual is available on request; prints of the film will be sold at cost.

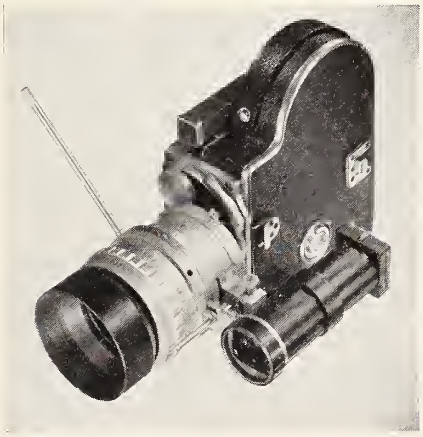
Amateur movie clubs interested in screening the picture—called *It's Up To You*—may book it on free loan from the ACL Club Film Library.

Reelchest-Pak Holding six 8mm. or 16mm. reels and cans, the Reelchest-Pak is now offered free by the Compco Corporation with the purchase of the six units. The cardboard container carries an index form for itemizing the films it houses.

Lighting bar The Extendolite, a four-lamp unit that folds to 14 inches for easy storage, is the latest addition by the Mayfair Manufacturing Company to its line of portable lighting devices. Feature of the unit is a rotary dimmer switch which creates three illumination levels from dim to bright. Extendolite, priced at $12.95, will operate on AC only.

Pan Cinor Providing a variable focal length of from 20 to 60mm., the Berthiot *f*/2.8 Pan Cinor lens is now available in the United States for C mount 16mm. cameras. Coupled with the lens is a variable field finder which offers parallax correction from 5 feet to infinity, the lens's focusing range.

Length of the Pan Cinor at wide angle focus is 3⅞ inches, 4¾ inches at telephoto focus; a detachable sunshade adds another 1¼ inches to its operating length. The entire unit weighs in at 2 pounds. Imported from France by Paillard Products, Inc., the Pan Cinor lists at $447.50.



THE PAN CINOR, a zoom lens made by Berthiot, in France, offers an f/2.8 aperture and focal lengths varying from 20 to 60mm. $447.50.

Films in Canada A *Directory of Sources of Free Sponsored Films in Canada* is yours for the asking from Crawley Films, Ltd., 19 Fairmount Avenue, Ottawa. The booklet, first compilation of its kind in the Dominion, lists over 5000 16mm. film subjects (most of them with sound) offered by 185 Canadian organizations. Distribution of the films is limited to Canada.

E.K. booklet Latest among Kodak's authoritative data booklets is *Let's Take Kodacolor Pictures*, aimed at the roll-film colorist. Lavishly illustrated with diagrams, sketches and 24 full-color pictures, the 32 page booklet is yours for 35 cents at your photo dealer's.

Biblio on stereo The Stereo Society of America has completed a bibliography of articles, books, monographs and other papers published during the past century on various aspects of stereoscopy. Copies of this reference work are available at $1.50 each from the librarian of the Stereo Society, 274 Pearl Street, New York 38, N. Y.

Appointments Harold C. Harsh has been promoted to production manager of Ansco, at Binghamton, N. Y. . . . Warren D. Starrett is the new assistant manager for sales at Kodak's New York branch. . . . Harry Pollay has been named sales specialist by Radiant Manufacturing Corporation, Chicago.

Color film short There will be a pronounced shortage of all Kodak color film stocks in Europe this summer, the Eastman Kodak Company warns prospective travelers. Kodachrome—for 8mm. and 16mm. cine cameras, K-135 and K-828 still cameras—will be in markedly short supply, while Kodacolor roll film will be wholly unavailable. E. K. attributes the shortage to European import restrictions.

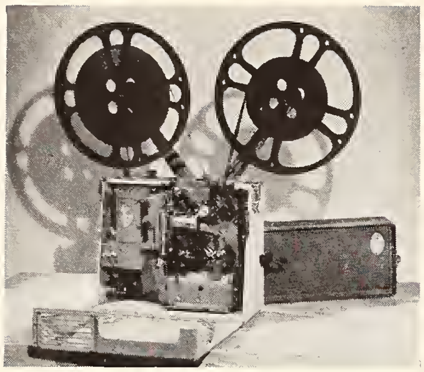
Peerless restores Hope and help for badly shrunken film footage is claimed for Peer-Renu, a film restoring service recently developed by Peerless Film Processing Corporation. A leaflet on the process is yours on request to the company at 165 West 46th Street, New York 36, N. Y.

E.K. items Designed for use indoors under 3200° K flood lamps, Kodak Ektachrome roll film, Type B, is now available at $1.79 per roll . . . *Kodak Wratten Filters for Scientific and Technical Use*, a 78 page booklet whose title aptly describes its contents, is at your Kodak dealer's for 75 cents . . . Charles F. Hutchinson, controller of film and plate emulsions for E.K. in the United States and Canada, has retired after 52 years of service.

Lite-Weight Victor Newest in the Lite-Weight series of optical sound projectors featured by Victor Animatograph Corporation is the Model 60-4, priced at $395 with a 9 inch built-in speaker. With a 12 inch separately-cased speaker, the unit lists at $417.

Incorporating all of the Victor time-tested features, the 60-4 can be operated at sound or silent speeds, projects in

SIEMENS SPLICER, imported from Germany by Ercona Camera Corp., is all-aluminum and offers a new type of dry scraper. Price $14.95.



MODEL 60-4, latest in Lite-Weight series of optical sound projectors by Victor Animatograph Corp., lists at $395 with 9" speaker.

reverse and is equipped with a 750 watt lamp. The 4 watt amplifier will accept either a microphone or phono input for use as a PA system.

Spring cleaning

[Continued from page 115]

off their answer with contempt, as he speaks.

Title: "*School . . . ? Today is SATURDAY!*"

42—CU: Short scene of Junior reacting sharply as he speaks. Cut for tempo.

Title: "*SATURDAY!*"

43—SCU: Sister seated on pavement as she slaps her hand to her forehead and relaxes in disgust. Cut for tempo.

44—CU: Father, still behind the wheel of the car, dejectedly placing his hand over his eyes as though he was about to burst into tears.

45—MS: Neighbor boy shaking his head as he walks out of scene. The camera lingers, however, to pick up the others in the background who remain motionless for a while in their depressed mood.

46—SCU: A short scene of Mother cautiously peeking out from between the curtains of living room window.

47—MS: Father slowly getting out of the car. The camera follows him as he walks back to help his two youngsters who are now solemnly regaining themselves.

48—SCU: Father picking up some of the books scattered about on the driveway. Slowly he smiles and his expression changes as he begins to speak.

Title: "*Wait a minute! What are we feeling so bad about?*"

49—SAS 48: Father still talking as he points to himself and his youngsters.

Title: "*So it's Saturday . . . That means no work for me and no school for you two!*"

50—SCU: Junior and Sister respond with equal delight.

51—SAS 46: Short scene of Mother still peeking out of window.

52—SCU: Father, Junior and Sister chatting happily.

53—CU: Sister as her expression changes. She frowns in deep thought and speaks.

Title: "*Didn't Mom say we were to help her with spring cleaning this Saturday?*"

54—SCU: The three in a group as the expression of joy fades from their faces.

55—SCU: Sister shaking her head sadly. Her expression is grim as she speaks.

Title: "*Mom just tricked us into getting up early this morning!*"

56—SAS 54: The three nodding sadly in agreement.

57—MS: Mother coming out of the front door carrying a bucket, broom, etc. She puts her fingers between her lips and whistles.

58—SAS 56: Father, Junior and Sister looked up startled.

59—SCU: Mother motioning with her fingers for them to return.

60—SAS 58: The three turning to walk back unhappily. As they do, the neighbor boy reappears in the foreground eating a banana.

61—CU: Neighbor boy laughing and pointing as he continues to eat the banana. FO.

And now the spring cleaning. There's no point in our trying to outline it for you, scene by scene and sequence by sequence. You'll want to develop your own didos, based directly on the specific activities around your own home. In general, however, we'd suggest working out a sequence involving each member of the household, with mother riding herd on their reluctant efforts. Also, it will be well to thread in a few time-lapse symbols to suggest that it's late afternoon when you tie in again with our script for the finish. As follows:

62—FI, MS: Mother opening oven of kitchen range. She reaches in and removes a frosty lemon pie.

63—CU: Shot of pie as Mother's hands place it on dinette table.

64—SCU: Mother calling off scene as she sets table for an afternoon snack.

65—SCU: Sister hearing Mother's call and dropping her work. Cut quickly to:

66—SCU: Father halting his chores and rushing away. Cut quickly to:

67—MS: Mother standing at table as everyone enters. She motions them to sit down, which they do eagerly.

68—CU: Junior seated at his place as he sniffs pie and rubs his hands.

69—SCU: Father reaching over to start cutting pie for everyone.

70—CU: Doorbell as neighbor boy's finger presses button.

71—MS: Family group as all heads turn towards doorbell. Father hesitates with his pie cutting as Mother exits scene. The children complain about the delay, but father waits to see who is calling. All turn in their chairs to wait.

72—MS: Mother entering kitchen with neighbor boy, whom she fondly welcomes. She motions for the others to make room for their young visitor. This they reluctantly do—near Father's end of the table. Mother exits scene.

73—SCU: Mother at opposite end of the kitchen reaching for another plate on a shelf. She turns her head as she speaks.

Title: "*Jimmy deserves some of that pie too. It was he who gave me the idea of getting the whole family to help today!*"

74—CU: Neighbor boy seated at table smiling smugly.

75—SCU: Short scene as Father looks at neighbor boy with a forced smile. He then draws the pie nearer to him and looks at Junior and Sister.

76—CU: Short scene as Junior nods his head as though answering an unasked question.

77—CU: Short scene of Sister doink likewise.

78—SCU: Two-shot of Father and neighbor boy. Father matter of factly picks up pie in the palm of one hand and smacks it into the visiting youngster's face. Cut quickly to:

79—CU: Short scene of Mother in surprised take dropping the plate she was seeking.

80—CU: Neighbor boy still seated begins to cry as the pie drips from his face.

81—MS: The group at table as Father, Sister and Junior stand up at their respective places and solemnly shake hands.

82—MS: Mother comes in to scene, looks first at her family and then points at the neighbor boy.

83—CU: Face of neighbor boy looking extremely bedraggled.

84—SAS 82: All of the family are now looking at the boy. Junior points at him and starts laughing first, then Sister, then Father and then Mother. They are standing in a close-knit circle as the scene fades out. *The End.*

Try action stills

[Continued from page 109]

color frames would be the more satisfactory. For, don't forget, you will be enlarging to photographic prints as an end product—not to an end reproduction in halftone engraving. As to camera speed, certainly the top slow-motion shutter time of 1/120 of a second at 64 frames per second should be adequate.

And now back to my dance footage. To give the maximum apparent height on leaps, I filmed from a position as close to the ground as possible, as shown in Fig. 2. Since the photographs were intended exclusively as stills and not as movies, I held the camera on its side so that the long dimension of each frame would be vertical. In this way I was able to come as close to the subject as possible. This is very helpful, for the larger the image, the greater the definition.

In less than an hour, a full 100 feet of film was taken, giving a total (at 40 frames to the foot) of 4000 separate stills. The processed film was carefully examined on an action viewer and the four best frames out of the 4000 were selected for enlargement. These frames were first blown up to 35mm. negatives, which were in turn enlarged to 5 by 7 inch prints.

The results, it seemed to me and to my subject, were highly satisfactory. The detail of the prints is excellent and the grain is only just perceptible. But even more important, the stills are alive with action, since it was possible to pick the one perfect instant for enlargement. Revealingly, it was found that 1/64 of a second (one frame!) either way from the perfect pose resulted in a definitely inferior picture. This, more than anything, proves how impossible it is to take action photographs by eye. For the eye cannot perceive changing action any faster than every 1/16 of a second; and yet 1/64 of a second often makes all the difference between a good action picture and a mediocre one.

Thus the movie camera has found a brand new field to conquer — action stills, as only a movie camera can make them.

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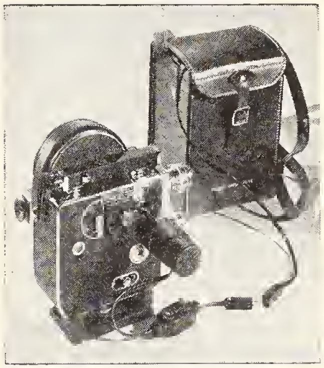

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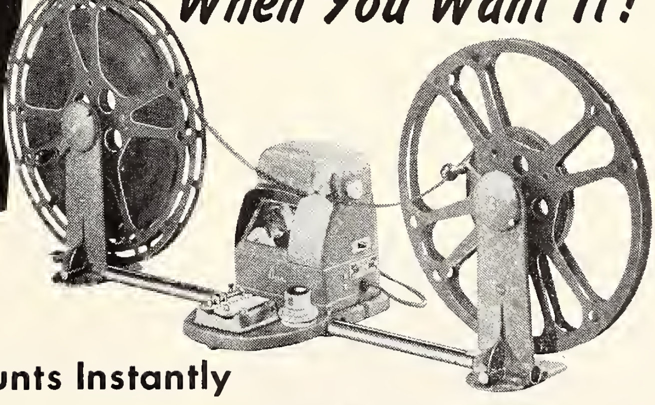

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Closeups—What filmers are doing

Two New Yorkers were on the list of winners in the annual contest for amateur films sponsored at Cannes, France, by the Cine-Club de Cannes, ACL. Joseph J. Harley, FACL, the League's President, was honored with a cup award in the Scenario Class for *Little Intruder*. Frank Fisher, ACL, of the local T & V Movie Club, ACL, received an Honor Diploma in the same class for his 8mm. production, *Magical Trip Through Florida*.

Well! We don't know whether to regard *this* occurrence as a compliment or a contretemps. But the plain, unadorned facts are these:

An airmail letter from Caracas, Venezuela, addressed simply to "Mr. The President, Amateur Cinema League, Springville, Utah, U.S.A.," was delivered without question recently to Glen H. Turner, ACL, of that city. . . . *Hm-m-m!*

Herbert Shumway, ACL, author of our two-part article *Let's Make A Nature Movie*, has been filming off and on, he says, for about five years. Started in with stills during his Army service in Europe, and later followed the familiar switch to our more animated medium.

Shumway's present camera, as you can see, is a Filmo Sportster 8, on which he uses for his nature filming either a 1½ inch telephoto or the standard ½ inch objective equipped with the supplementary Portra lenses discussed in this issue. His first nature films, however, were shot on an old Cine-Kodak Model 20. It has been in the family for nearly two decades, is still going strong and even today he uses it as a second camera on occasion.

On the personal side, Shumway is 32, single, employed by First National Stores and a member of the Franklin County Camera Club at his home in Greenfield, Mass. He was club secretary in 1951 and an ACL Honorable Mention award winner with *Nature Campers*. "I have always liked the out-of-doors," he says, "so it was natural for me to try taking movies of the birds, bees and bugs." His other interests are bicycling, square dancing and making gadgets for his camera.

Charles Cetto

HERBERT SHUMWAY, ACL, author of *Let's Make a Nature Movie*, with the Filmo Sportster he used in producing *Nature Campers*, Honorable Mention award winner in ACL's 1951 contest.

Prompted, perhaps, by our November shot of Al "Brush-Face" Morton, FACL, Paul Hunger, ACL, has sent us the accompanying snap of his own hirsute splendor. Before you assume that Mr. H. has gone native and should be read out of the lodge, let us add that he is in New Guinea as staff cameraman with a Netherlands Government seismic expedition. During quieter periods, when the earth refuses to quake, Mr. Hunger trains his Bolex H-16 on Jacob, the white cockatoo, and other examples of native fauna and flora.

People and Places: Charles F. Teed, ACL, proprietor for years of the Teed Photo Studio, in Sydney, N. Y., has moved to Binghamton where he is doing news photography.

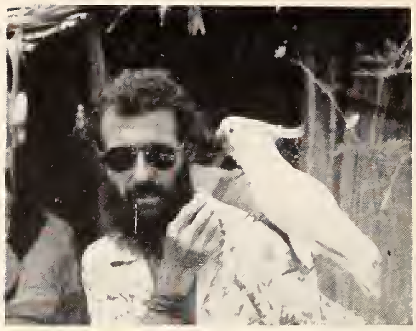
William Dryden, a recent visitor at ACL headquarters, is curator of the American Museum of Atomic Energy, at Oak Ridge, Tenn.

Mildred J. Caldwell, FACL, of Long Beach, Calif., put on a one-woman screening recently of her award-winning 8mm. films at Palm Springs Thunderbird Country Club, where she is on the staff.

Through a donation by Dr. A. G. Chittick, ACL, of Frankfort, Ind., an almost complete set of Movie Makers magazines are now on file in the Baker Library of Dartmouth College, at Hanover, N. H. Received in the spring of 1951, Dr. Chittick's gift has since been supplemented by copies from the incomplete collection of J. B. Watson, jr., ACL, director of Dartmouth College Films.

"The gift," states Richard W. Morin, college librarian, "makes a very worth while addition to our already excellent and extensive collection of books in the motion picture field."

Across the threshold: Yves Bouget, vicepresident of Cinema Monaco, amateur cine club in fabulous Monte Carlo, on the French Riviera, came to town before the holidays and stayed through the end of January, spending considerable time with local New York cine groups . . . M. D. Ashley, ACL, and H. L. Hutchinson, ACL, of Norfolk, Va., en route to Canada on vacation, called on us. Mr. Hutchinson is especially interested in the complete home laboratory for processing his own films.



PAUL HUNGER, ACL, now in New Guinea with a Dutch seismic party, poses with pet Jacob.

Washingtonians who have stopped by in recent weeks include Louis Knowles, ACL, of the Agriculture Amateur Movie Makers, ACL; Karl Hoffman, ACL, doing the city with his Bolex H-16; R. H. Parvin, ACL, secretary-treasurer of the Washington Society of Cinematographers; Clarence Lahde, ACL, who brought along his fine 16mm. film on Washington (he's also a member of WSC); P. A. Simpson, ACL, also WSC, a dairyman interested in doing a series of TV shorts on his business, and finally the WSC president, Harrison F. Houghton, ACL.

Although we saw the pictures some time ago, we still relish the pleasure derived from the films of Japan shot by Lt. Col. W. K. Payne, ACL, now back in this country and living in Blackstone, Va. The richly detailed study he made on film is like a vast, intricately woven tapestry. We hope to have another opportunity to look at the completed film, which Colonel Payne was still in the process of editing at the time he sent it to us for review.

Another exceptional picture we had the pleasure of seeing recently was that produced by L. J. Shafitz, of Louisville, Ky., on the activities of the Kosair Crippled Children's Hospital in that city. Mr. Shafitz planned, filmed, di-

Adrian Bouchard

RICHARD W. MORIN, librarian at Dartmouth's Baker Library, inspects one of the bound volumes of MOVIE MAKERS donated to the college last year by Dr. A. G. Chittick, ACL.

rected and edited the footage, after which a young writer with a local TV station prepared a narrative. Victor Mature then became interested in the project and agreed to contribute his services as narrator; and, finally RKO Studios on the West Coast volunteered to supply the sound recording, with Jack Shaindlin writing a special score.

A shining example, this, of bread upon the waters, for the end result was an offer to Mr. Shafitz to produce a 35mm. Cinecolor feature picture.

William G. McKelvy, ACL, who must be one of our oldest League members (he first joined ACL in May, 1928) and yet one of our youngest (he was a teen-aged schoolboy at *that* time), stopped by headquarters last month. His visit reminded us of an earlier letter from him which, when he'd gone, we dug out of the files and from which we now quote:

"It was my pleasure last summer to be a member of what was known as Fielding's Caravan to Europe and Africa, an almost incredible 27,000 mile air voyage in 37 days, from far north of the Arctic Circle in Norway to south of the equator in British East Africa.

"It was indeed a fabulous trip: the Land of the Midnight Sun, luncheon with the President of Switzerland, a bullfight in Spain, Shepheard's Hotel and the Pyramids at Cairo, an audience with His Imperial Majesty Haile Selassie, and lions in Nairobi—all sandwiched in between 3000 mile air hops, little or no sleep, all kinds of weather and every photographic calamity known to science.

"Some day," he concluded, "you might like to chin about it." And so we did.

Six men on a raft

[Continued from page 116]

cerity by one foreign envoy that his parents would be very sad to learn of their loss at sea.

Not to be discouraged, the six landlubbers completed the building of their raft and prepared to set sail for the open sea. Newsreel photographers recorded the departure, while curious onlookers mingled with the autograph hunters, all confident that this would be their last chance to see the foolhardy ones. As a Peruvian tugboat pulled the newsmen out to sea, they continued their filming until they were nearly drowned in their eagerness to get pictures.

The first great test of the balsa raft and its crew was a terrific storm that lasted several days. None of them expected to come out of this alive; but somehow the craft, held together by strong ropes, stayed in one piece. When the seas calmed down they were able to make pictures. At first, scenes of the raft were made from a rubber dinghy that was allowed to drift some distance astern. However, as the mother ship could not be turned or stopped, the dinghy was in danger of being lost. So, for safety reasons, picture making from it soon came to an end.

There were strange adventures with sea giants too, such as the whales which brushed the raft and could easily have overturned it with a simple turn of their giant bodies. There was the encounter with a whale-shark—the largest of fish and longer than the raft—that came close to lifting the small vessel clear out of the water. No weapon they had on board would have availed had any of these giants decided to attack them.

The movie record they made includes these thrilling encounters with sea monsters, and it shows also how they made a game of catching sharks. Included are their unbelievable catches of flying fish that landed on deck every night, and the domestic bliss of the one Swede who had brought along a guitar and seventy four books to while away the time.

Perhaps the climax of their film is the point where they finally sighted a reef upon which they were soon helplessly wrecked. In this misadventure they lost one precious 16mm. camera and much film, but the bulk of their equipment was saved from the roaring seas. Miraculously, not one of the six was badly injured in the rough landing on the beach, although the raft was ruined.

Heyerdahl and his party discovered that they had made a landfall on one of the small islands near Tahiti. The friendly natives treated them royally and they were taken to Tahiti where Heyerdahl met friends that he had known years before. Enough film was left to record the native dances and celebrations that were staged in their honor, and these sequences were included later in the feature-length motion picture.

The fabulous journey of the *Kon-Tiki* did not prove scientifically that the South Sea Islands were peopled from South America; but it did prove that native rafts of the type used 1500 years ago *could* have made the drifting trip across the Pacific. Even if many rafts were lost in the heavy storms, some of them might have made land, as did the *Kon-Tiki*.

From the photographic standpoint, the trip was memorable because it shows that amateur photographers can make films of professional quality even under the most adverse conditions. For it must be remembered that the scores of excellent still photographs used in Heyerdahl's best seller—as well as the feature film—were made by amateurs who tried to record their personal adventures.

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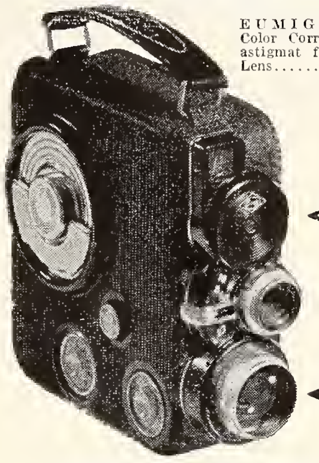

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8 CLUBS 16

New York 8's The New York 8mm. Motion Picture Club held its fourteenth annual Gala Night this month in the city's Statler Hotel. The program included *Dress Affair*, by John Harms; *Far, Far-Away Islands*, by Joseph F. Hollywood, FACL; *David Grows Up*, by Fred Furman; *The Fresh Milk Line*, by Roy Fulmer, ACL: *The Caribi Incident*, by Harry Atwood, and *Outsmarted Smarties*, by George Valentine. Refreshments were served at the end of the screening.

Brooklyn gala On the same April evening the Brooklyn Amateur Cine Club, ACL, presented its annual gala program at the St. Felix Street Theatre in Brooklyn. Feature of the evening was the 1951 Maxim Award winner, *In Fancy Free*, by Glen H. Turner, ACL.

The balance of the program included *Venezia*, 1951 Ten Best winner by Oscar H. Horovitz, ACL; *North of U.S.A.*, 1951 club contest winner by Bert Seckendorf, ACL; *Souse of the Border*, by Irving Gittell; *Bedtime Story*, by Helen C. Welsh, ACL, and *What God Hath Wrought*, by Leo Heffernan, FACL. The club *Newsreel* opened the show, an assembly of film clips from various club members.

San Mateo In California, Peninsula Home Movies, Unlimited, Inc., ACL, is enjoying an active season. The club members were guests recently and presented a program of their films at meetings of the San Jose Movie Club and the Sacramento Movie Forum. The club's 8mm. trophy in the spring contest was won by Lloyd Masch with *Yosemite*, and the 16mm. trophy was won by Jack Harris for *Easter, '51*.

The club recently celebrated its fourth birthday on March 21. Not one, but two birthday cakes, with candles, were provided for the festive occasion. The club has named Betty Stefenel, ACL, Ronald Stefenel and Alice Shapiro as PHMU delegates to attend meetings of the Northern California Council of Amateur Movie Clubs, which held a dinner meeting in Oakland recently, with the Movie Crafters Club acting as host.

Northern Calif. To add to the foregoing item, in its proper place, the Northern California Council of Amateur Movie Clubs recently elected Joseph Pancoast, ACL, its president, with Eric Unmack as vicepresident, Evelyn McCarty as secretary and Betty Stefenel, ACL, as treasurer. Mr. Pancoast also was named editor of the council's publication, *Filming For Fun*, with Mrs. Stefenel as assistant editor.

Chicago travelers Members of the Chicago Cinema Club, ACL, are planning a trip to Holland, Mich., on Saturday, May 17, for that city's annual Tulip Festival. The club has chartered a special train for the occasion and extends a cordial invitation to filmers in the Chicago area to come along. The round trip fare will be $7.00 per person (regularly $12.50).

The train will leave Grand Central Station, Harrison and Wells Streets, at 6:00 o'clock Saturday morning and return to Chicago that night. The filming party will arrive in time to take in all of the festival's attractions, from the street scrubbing and Klompen dancers to the parades and multitudinous tulip displays.

OMAHA MOVIE CLUB, ACL, marshalls its contest winners (l. to r.) as follows: Frank Krecek, club president; C. H. Swindler, ACL, L. E. McBride, ACL, Myron Jacoby, ACL, P. W. Finch, Howard Thompson and (seated) Gladys Rohrs.

Charles H. Benjamin, ACL

COFFEE AND CAKE climax an informal Ladies Night program of Brooklyn Amateur Cine Club.

North Detroit Clyde Beattie, ACL, won first place in the annual contest of the North Detroit Cine Club, ACL, with *Autumn Royal*. In second and third places, respectively, were *Helping Children Discover Arithmetic*, by Edward Hoot, and *KP*, by A. Miedema, ACL.

The club's recent election made A. F. Werth president and C. E. Shultz, ACL, secretary-treasurer.

Minn. event The fifteenth annual Spring Show, staged by the Minneapolis Cine Club, will take place this year on May 17, at 8:15 p.m., in the Minneapolis Institute of Arts. The completed program is not available at this writing; but persons interested in attending should call William Mains, ticket chairman, at PArker 5875. Maurice Lowe is chairman in charge of arrangements.

T & V election Elected earlier this year, 1952 officers of New York City's T & V Movie Club, ACL, are as follows: Howard Ordman, president: Bert Nestler, ACL, treasurer, and Margaret Barron, secretary. The club has announced its annual contest and plans for this year's gala public showing, but no details are available at this time.

San Francisco A screening by the Cine Club of San Francisco featured a talk with color slides on *Prisons in Communistic Yugoslavia*, given by Julian H. Alco, former director of prisons in California, who recently made a survey of prison and other conditions in Titoland. On the lighter side were two 16mm. films. *Tournament of Roses Parade, 1952,* by member Dr. T. J. Lyman, ACL, and *Yosemite National Park,* produced by the Atwater Kent Foundation.

Miami ventures The Miami Movie Makers Club, ACL, has been divided into 8mm. and 16mm. teams for the competitive production of films on the subject, *Parks.* The treatment and other details of its production will be determined by each of the two teams. A club prize will be awarded the winning film.

Oak Ridge The Oak Ridge Cinema Club, ACL, will soon begin production of a film for the American Museum of Atomic Energy. To be financed by the club, the film will be turned over to the museum for circulation to tourist information groups, civic and service clubs and possible television outlets. The picture will answer a long-felt demand on the part of the museum.

Seattle visitors Members of the Olympia and Tacoma Amateur Movie Clubs presented a program of films at a recent meeting of the Seattle Amateur Movie Club, ACL. From the Olympia group came *Week-end in Victoria,* an 8mm. picture by Paul Sorensen. Andy Richards, of the Tacoma group, presented *Ohme's Gardens in Wenatchee, Exquisite Hummingbird* and *Water Heritage.*

At an earlier meeting this year *Symphony of the Village,* by Bert Seckendorf, ACL, president of the Brooklyn Amateur Cine Club, ACL, was screened. Of equal note among the club's recent guest films was *Worth Scouting For,* an early 8mm. production by Al Morton, FACL, of Salt Lake City.

Long Island A recent program of the Long Island Cine Club, in Lynbrook, N. Y., featured an illustrated lecture by M. Edward Remsen, ACL, *Tips on Titling.* At a subsequent program the 8mm. and 16mm. versions of the club project, *The Long Island Story,* were screened.

Bergen County Ernst Wildi, ACL, of the staff of Paillard Products, Inc., New York City, was guest speaker at a recent meeting of the Amateur Movie Society of Bergen County, ACL, in Hackensack, N. J. Mr. Wildi presented an illustrated slide lecture on the subject of lenses, a demonstration of movie equipment and screened a film for the group.

Jean Schweizer, ACL, past president of the Vailsburg Cine Club, ACL, in Newark, was guest speaker at a subsequent meeting, when he showed two of his 8mm. color films, *Holiday in Switzerland* and *The Midwinter Night's Dream.* Commentary and musical background were on magnetic tape.

Racine gala The Annual Show, yearly public screening of amateur films by the Ra-Cine Club, ACL, of Racine, Wisc., was held earlier this year. *Menemsha,* 1949 Ten Best winner by Jose Pavon, headed a varied program of film fare, including *That New Car,* group production, and the top prize winning pictures (details not available) in the club's annual contest.

Hartford guest Frank E. Gunnell, FACL, was guest speaker at a recent meeting of the Hartford (Conn.) Cinema Club. He projected two of his films, *Timberline Trails* and *Northwoods Adventure,* the latter an Honorable Mention winner in the 1951 Ten Best contest.

Philadelphia Recent guest speakers before meetings of the Philadelphia Cinema Club were William L. Weedin, representative of Ansco, who spoke on *Exposing Ansco Color,* and Harris B. Tuttle, ACL, of Eastman Kodak Company, whose subject was *Simple Techniques for Story Telling in Making Your Home Movie.*

Milwaukee annual The Amateur Movie Society of Milwaukee, ACL, presented its ninth annual Gala Show this month at the Shorewood Auditorium. On the program were *Venezia,* by Oscar H.

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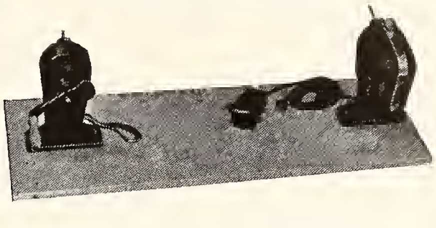

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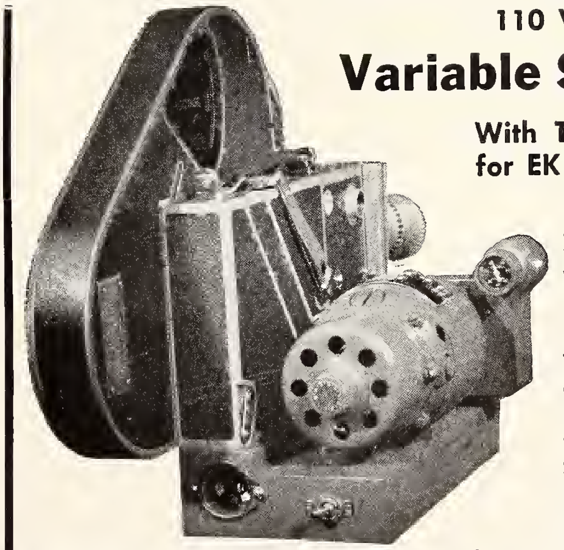

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Horovitz, ACL, 1951 Ten Best Winner; *Circus Time*, by George Merz, ACL, 1950 Ten Best winner; *Blades and Sails*, by William Messner, ACL, 1951 Ten Best winner; *Winter Wonderland*, by Mrs. G. Alan Kriz, ACL, club contest winner; *Animated Snapshots*, by William Verburgt, honorable mention, club contest; *The Gate Was Open*, by Gene Arneson, ACL, and *It's a Cruel World*, by Erma Niedermeyer, ACL.

Martha E. Rosche, ACL, was in charge of the program arrangements, assisted by Dr. Arthur Hankwitz, ACL. Hope Muehlbach was publicity director for the show.

Golden Gate Ross Alexander, president, heads the new slate of officers chosen by the Golden Gate Cinematographers, ACL, of San Francico. Other officers include A. Theo Roth, ACL, vicepresident; George Sohst, secretary, and Arthur Balzarini, treasurer.

The club now has fifty members, meets the fourth Wednesday of each month at the Masonic Temple, 25 Van Ness Avenue, San Francisco. A short business session, an open discussion of filming problems and a screening of several films are the order of the evening.

The club's first annual Gala Show is to be given on May 16. Already scheduled, on loan from the ACL Club Film Library, are *The Gannets*, 1950 Maxim Award Winner by Warren A. Levett, ACL; *Hail, British Columbia*, 1941 Maxim Award winner by Leo J. Heffernan, FACL; *Circus Time*, 1950 Ten Best winner by George Merz, ACL, and *Menemsha*, 1949 Ten Best winner by Jose Pavon, ACL. For further details on this public showing, get in touch with A. Theo Roth, 140 Paraiso Place, San Francisco 16.

Rochester The 8mm. Movie Club of Rochester, N. Y., in a recent session, heard Harris B. Tuttle, ACL, of the Eastman Kodak Company, discourse on *The Use of Cinematic Techniques in Making Home Movies.* The clinic part of the program included a detailed discussion of film planning and execution from the shot-breakdown angle. *Follow the Girls*, by Oscar H. Horovitz, ACL, 1944 Ten Best winner, was screened. Also shown was a film on Brazil, by member H. L. Klein.

Ottawa dines The Ottawa Cine Club, in Canada, held its annual banquet in mid-April. Ex-mayor Stanley Lewis, an ardent cine enthusiast, was guest speaker and after the dinner showed some of his own travel films. The Camera House Trophy, for the picture of the year, and the Kilrea Award were presented the winning filmers, whose pictures were screened. The names were not available at press time.

Bay Empire Leap Year has brought the ladies to the fore in the Bay Empire 8mm. Movie Club, at Oakland, Calif. The slate of new officers includes but one male. Donovan Smith, ACL, in the relatively obscure role of vicepresident. Other officers are Dorothy Bordwell, president; Corinne Wadsworth, ACL, secretary, and Mildred Cole, treasurer.

Visitors are cordially invited to attend meetings, which are held on second and fourth Wednesdays at 8:00 p.m. in the Jefferson School, East Oakland.

L.A. outing The Los Angeles Cinema Club, ACL, held its annual Wild Flower Festival and Spring Outing at the Thunderbird Ranch and Country Club in Palm Springs recently. A special program of entertainment and other events was scheduled, and reports are that a good time was had by all. James H. Mitchell, chairman of the social committee, was in charge of arrangements.

Metro guest Members of the Metro Movie Club of River Park, ACL, in Chicago, entertained and were entertained by members of Kenosha (Wisc.) Movie and Slide Club, ACL, when the latter group visited Chicago the end of April. The Kenosha filmers screened the following films for their hosts: *Baa, Baa, Black Sheep*, by the Reverend Edwin Jaster, ACL; *The Gate Was Open*, by Gene Arneson, ACL; *Glamourland*, by Emery MacNeil, and *Duck Soup*, by Delores and Timothy M. Lawler, ACL.

Deaf group invites The New York Camera Club of the Deaf will meet henceforth in the Community Center, 171 West 85th Street, New York City. The group is being sponsored by the Society for the Welfare of the Jewish Deaf. The club would be pleased to have anyone interested address them on filming techniques and screen films at their meetings. George Doone, 1540 Charlotte Street, Bronx 60, New York City, club secretary, will welcome inquiries.

San Diego An al fresco program was staged recently in Balboa Park's Puppet Theatre by the Amateur Movie Club of San Diego for the Southern California Association of Camera Clubs. The program included *Mother Goose at El Cajon*, by William Keller; *Christmas Pictures*, by Durwood Garner; *Imperial Valley Scenes*, by William Stewart; *Southern California Trap-Door Spiders*, by Bucky Reeves; *Indian Ceremonies*, by Hal Pet-

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ter, ACL, and *Las Vegas Nights*, by T. D. Perkins, ACL.

San Diego club officers for 1952 are Mr. Potter, president; Mr. Garner, vicepresident; Katherine Cooley, recording secretary; Viola Ford and Avis Reeves, corresponding secretaries, and A. H. Erickson, treasurer.

L.A. 8's Places in the spring scenic contest sponsored by the Los Angeles 8mm. Club, ACL, were won by *Spring*, by Barry Dance, ACL; *Land of Sunshine*, by Katherine Guerrieri, and *Grand Canyon of the Colorado*, by Louise Fetzner, ACL, in that order. Winners of the club's shortie contest, run earlier this year, were Mr. Dance, for *Greeting Card;* Robert Browning, with *Three Wishes*, and Dominic Mumolo with *Anything You Can Do, I Can Do Better.*

The short-film contest was run off at the plant of the Los Angeles Brewing Company, where the club had the use of the Mission Room, complete with stage, projection room, a kitchen —and, of course, brew! A record crowd was on hand, we are told.

New Zealand Election of officers for 1952 was the highlight of the annual meeting of the Christchurch Movie Club, ACL, in New Zealand. C. B. Fowler became president, with W. Glasgow and R. Geoghegan as vicepresidents. T. M. Evans is secretary, and W. Boyd is treasurer. Mr. Geoghegan was appointed editor of the club's publication. E. A. Adams is patron, and Mr. and Mrs. Glasgow are official host and hostess.

I.A.C. winners Notice has reached us of the prize winners in the 1951 Amateur Film Competition sponsored by the Institute of Amateur Cinematographers, in England. The Daily Mail Challenge Trophy went to H. W. Catton for *Virtue Triumphant*, a burlesque of the old melodrama. The trophy winners in the 16mm., 9.5mm. and 8mm. divisions, in order, follow: *A Penny for Your Thoughts*, by Laurie and Stuart Day; *The Brownie Version*, by N. R. Butterworth, and *The Caretaker*, by Phillip Grosset. Helen C. Welsh, ACL, the only American in the listing, was highly commended.

New in Mass. Movie Makers Club is the name taken by a group of cine fans in Haverhill, Mass., who have recently organized. Leo W. Bourque is president, with Richard Fenlon and Henry Rusha as first and second vicepresidents. George J. Hewis is secretary-treasurer. The board of directors includes the foregoing officers and Steven Dagason, James Vallant, Arthur Arsenault, Arthur Johnston and James Bougioukas.

TABLE OF FOCAL FRAME SPECIFICATIONS

FIELD SIZE (8mm.) (inches)		FIELD SIZE (16mm.) (inches)		FRAME SIZE (inches)		FRAME DISTANCE (inches)	PORTRA LENS (diopters)
Height D	Width C	Height D	Width C	Height B	Width A	Portra lens to frame F	
10	13½	11	15	13	17	39½	+1
5	6¾	5⅝	7½	6½	8½	19½	+2
3⅜	4½	3¾	5	4¼	5½	13	+3
2½	3⅜	2¾	3¾	3¼	4¼	10	+4 (+3, +1)
2	2¾	2¼	3	2¾	3½	8	+5 (+3, +2)
1½	2⅛	1¾	2¼	2¼	2¾	6½	+6 (+3, +3)
⅝	¾	⅝	¾	1	1¼	1⅝	2" (50mm.) lens

This table is for use with 8mm. cameras having 12.5mm. lenses and 16mm. cameras having 25mm. lenses. Focusing lenses must be set at infinity.

Let's make a nature movie: 2

[Continued from page 106]

Choose a sunny, windless day to do your insect filming. For only a bright sun will do justice to the brilliant coloration of these tiny creatures and at the same time allow the use of a smaller diaphragm opening for maximum depth of field — certainly two requisites for top quality closeup photography.

There's a beautiful Monarch butterfly on that flower over there. A plus 3 lens should be about right for his four-inch wingspread; so slip it on your camera and slide the appropriate focal frame into place on your camera baseboard. Now the trick is to approach near enough to the butterfly to place the focal frame around the butterfly as shown in Fig. 6. This may sound difficult, but it really can be done, and oftener than you may think. The trick is to move the focal frame towards the butterfly very slowly. Avoid quick, abrupt motions and you will be rewarded with superb butterfly movies. Here is one branch of photography where persistence pays off handsomely.

Easier subjects to film are caterpillars, beetles and spiders. Some are pretty; some are ugly; and a few are just plain gruesome. All of them are splendid movie material, however, guaranteed to make your audience sit up and take notice. For filming them a plus 5 or plus 6 lens combination will be best. The ease with which they can be filmed makes them good subjects for beginning insect filmers. For plenty of action in your closeup filming shoot a caterpillar's head (with the ultra closeup apparatus shown in Fig. 5) as it greedily chews plant leaves!

Of course, insects provide action for your closeup movies—and often beauty as well. But let's not forget the exquisite beauty that only flowers can offer. For unusual effects try filming back lighted blooms with the closeup camera. Or try sprinkling water on the flowers; then film them in closeup so that side lighting brings out the sparkle of the droplets on the petals.

It's so easy to take closeup movies of unsurpassed beauty when you combine imagination with your filming. For something new and something different, do try nature filming!

(This is the second and last part of a series on nature filming which began in March Movie Makers—*The Editors.*)

Put order in your editing

[Continued from page 110]

over or underexposure and scenes which are too short.

Now you are ready to disassemble the film in order that it can be rearranged and spliced into the proper sequences. For that operation I employ a prepared sequence sheet I designed to index the scenes for ready reference and location. This sequence sheet is made up of three columns. The first column (*Hole #*) lists the number of the hole in the file board in which a coil of film is placed. The center column (*Description*) is used for the description of the scene; and the third column (*Scene #*) shows the order in which that scene is to appear in the finished film.

Okay. Put a reel on the rewind and draw the film through the viewer until the first scene appears. Chances are that this scene has no continuity relation to

FILM MAKING AND FILM JUDGING

RECENTLY, under the heading *Judging Film Contests,* we published a discussion in which the author (an active amateur) argued that an exact and fairly itemized film rating form was needed in local contest judging. "Club members," he wrote, "want to have their films broken down (by the judges) into recognizable elements for future reference." Our author then outlined such a film rating form and invited other amateurs to comment on it—an invitation with which we heartily concurred.

The response of our club-affiliated readers to this invitation has been, we believe, too slight to indicate any prevailing attitude, pro or con.

We have found elsewhere, however, comments on exactly this matter—and comments which were wholly unprompted by our own article. These editorial comments were presented under the perceptive heading which we reproduce above. With a briefing for which we regret the necessity, we quote from Mr. Gordon Malthouse, editor of *Amateur Cine World,* our English contemporary:

". . . It does not seem to have occurred to anyone that judging sheets of this kind (exact and detailed) are designed not for film critics but for film producers. No one but the film producer would think it necessary to prime himself with information about the length of a shot, picture steadiness and the rest. No one but a film producer would consciously try to break down a film into its technical components.

". . . Does this mean, then, that the amateur film maker is not always the best judge of amateur films? It could be! For, generally speaking, the man whose main qualification as a critic lies in his own film making ability may tend to be unduly occupied with technique. Indeed, the form taken by the average judging sheet shows only too clearly that this is so . . . By all means have detailed sheets for the guidance of the *entrant,* but do not use them for the guidance of the judge . . . Such detailed score sheets which have to be rigidly followed are a reflection on the ability of the judge."

If Mr. Malthouse will pardon the Americanism, it seems to us that he has "got something" there. A detailed film *analysis* sheet—expressed in words, not in numbers—can be of very real value to a contest entrant in pointing out the specific technical weaknesses of his production. This, after all, was the help our author said was needed.

But as for the judges, we'd be inclined to leave them alone, unhampered by percentages and point systems. "Just pick the best picture," would be our only suggestion to the solons.

That is, after all, our only guide in selecting the Ten Best. And sometime we'd like to see this same system (which technically is *no* system) tried out on the club level.

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the one following. If so, clip it off, coil it into a ring and place it in the #1 hole on the file board. On the sequence sheet you now mark a 1 in the Hole # column, and in the Description column, opposite the 1, you write in a description of the scene, such as: *Medium—Deck tennis game aboard ship.*

Going on to the next scene on your roll, you find it is a shot showing the wake of the ship. You clip it off, coil it up and place it in hole #2. (In doing so, handle the film by the edges only and do not pull one coil tightly on another.) In the event the first scene and the second scene are in sequence, naturally it would not be necessary to separate them. In this case you can assume the medium shot is followed by the closeup. You could write then in the Description column: *Medium-Closeup—Deck tennis game aboard ship.* These operations are continued until the end of the film has been reached, and you have the complete story, in film, before you.

The next step is to place the sequence sheet before you and in the Scene # column number the scenes in the order in which they are to appear on the screen. The opening scene should be one that you have planned for that position when you made the picture. For example, let's say, your story is one of an ocean cruise. In planning this story you chose as an introductory shot a fade-in on the forward end of the ship, showing her name and the enormous height of her bow.

Therefore on the sequence sheet in the scene column you place a figure 1 opposite the scene marked: *Fade-in of front end of ship.* This means that this particular strip, although filed in hole 6, will be the opening scene. The second scene may be a shot of passengers walking up the gangplank, located in hole 8. Place a figure 2 in the scene column opposite the description of this scene. This procedure is continued until (on paper) all your scenes are in the desired sequential order. Then the rest is splicing. At the end of this assembling it is advisable to project the film several times. With a critical eye, look for possibilities of improvement in scene length, continuity and a pleasant grouping of scenes regarding exposure.

This kind of editing, I believe, will create a vital difference between movie *taking* and movie *making.* I feel that it has been an important factor in my success at winning three consecutive awards for the best amateur movie produced in Dayton, Ohio, during 1949, 1950 and 1951.

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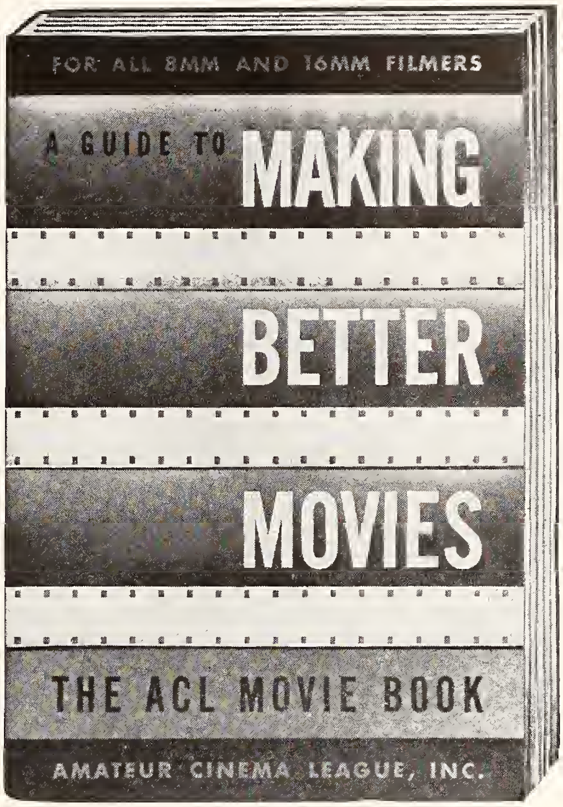

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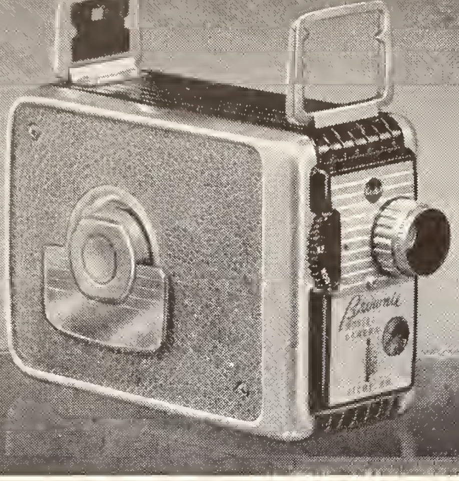

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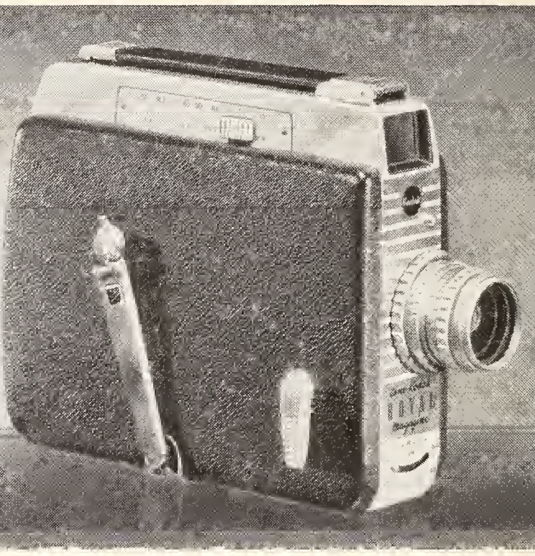

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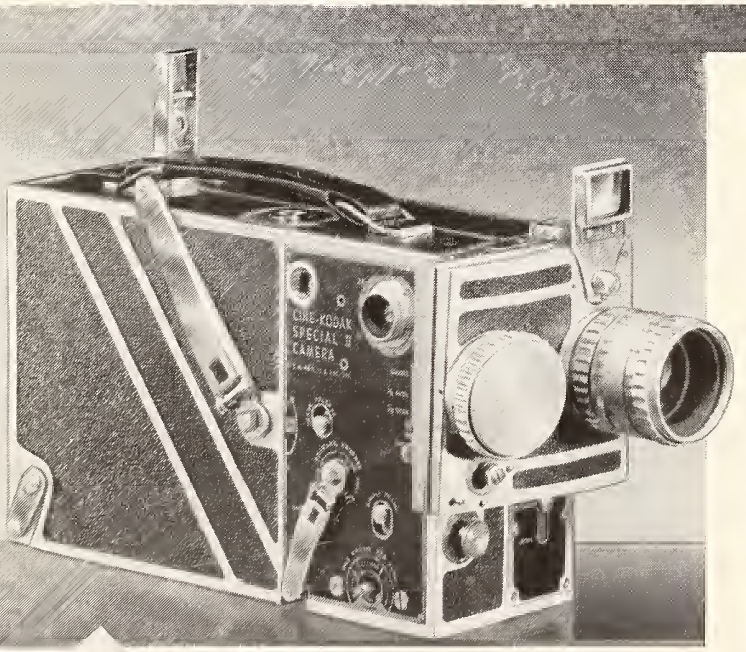

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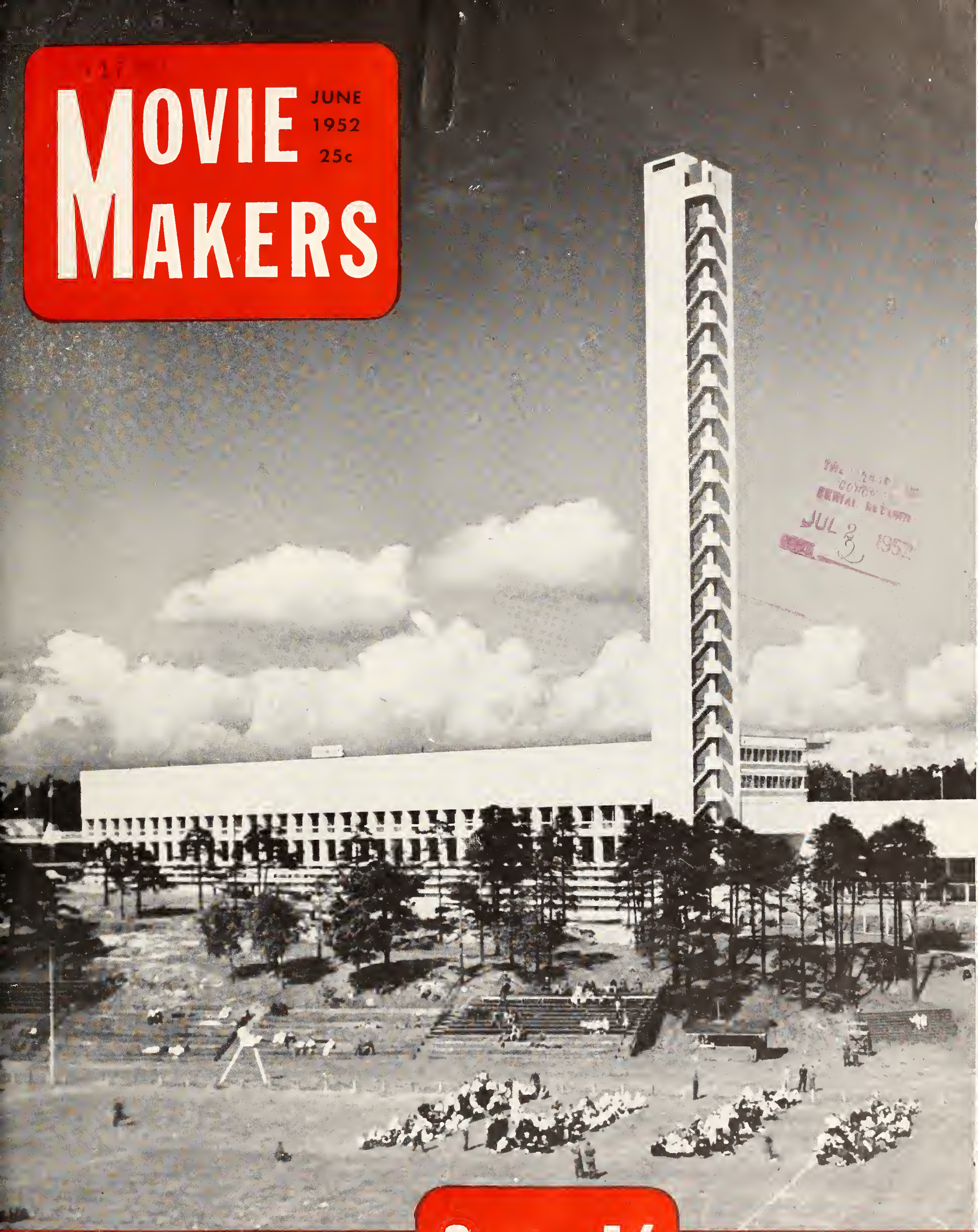

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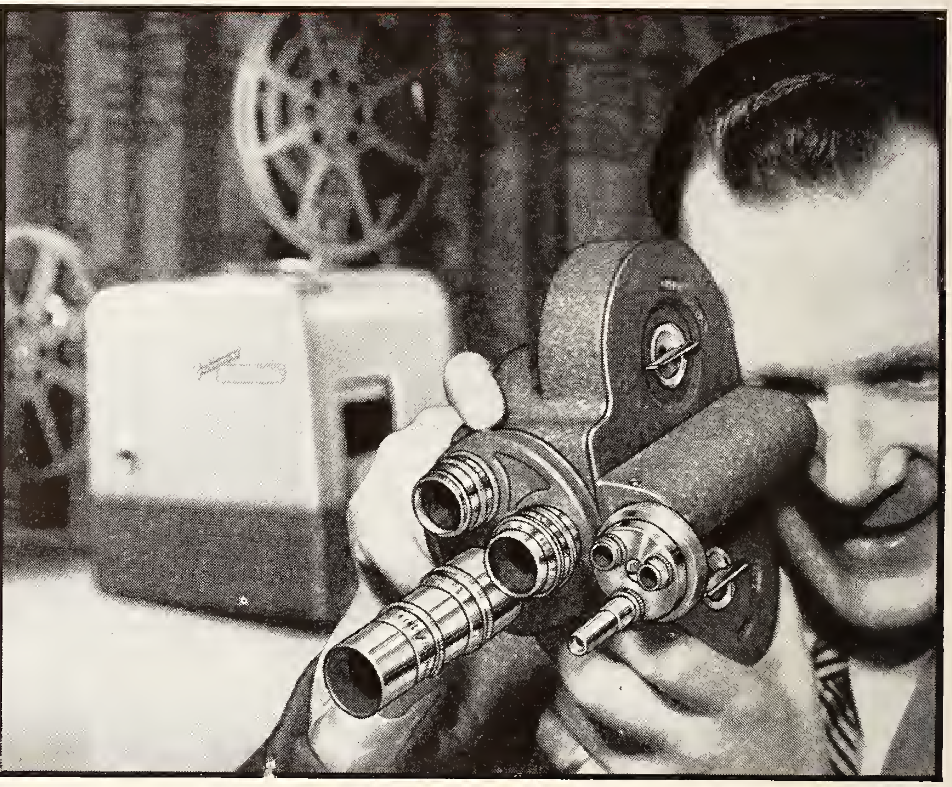

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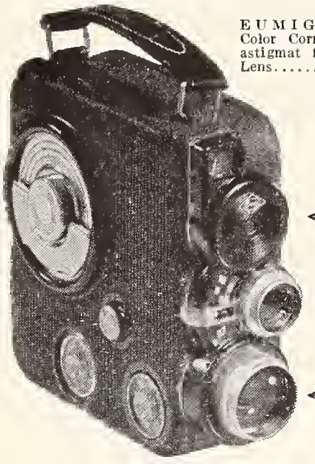

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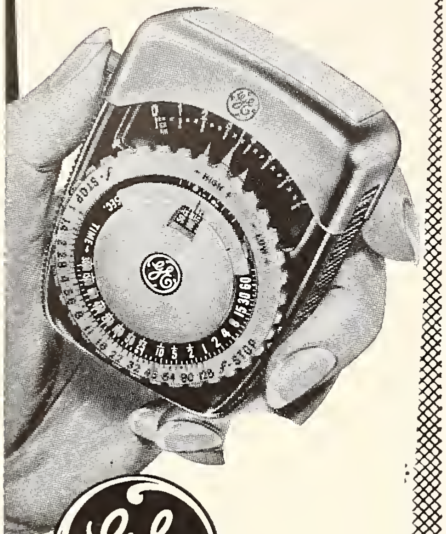

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MOVIE MAKERS

THE MAGAZINE FOR
8mm & 16mm FILMERS
Published Every Month by
AMATEUR CINEMA LEAGUE

June
1952

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ON THE COVER: The Olympic Stadium at Helsinki, Finland, site of the XV Olympiad. Photo courtesy of Finnish National Travel Office, New York City.

JAMES W. MOORE
Editor

DON CHARBONNEAU
Consultant Editor

ANNE YOUNG
Advertising & Production

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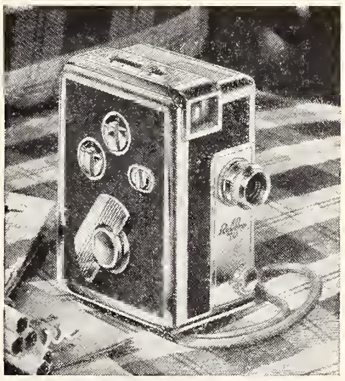

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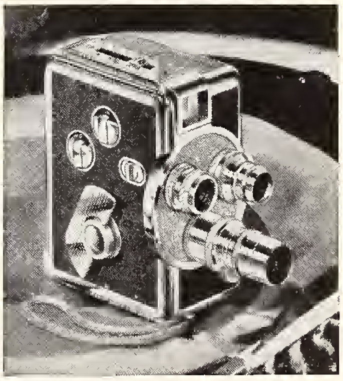

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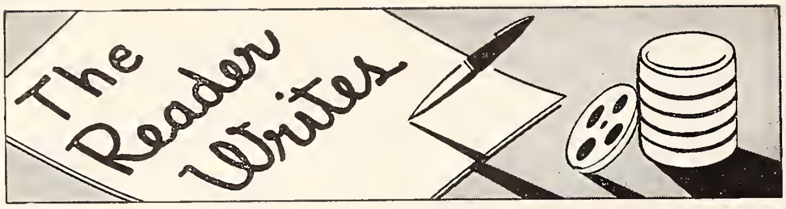

This department has been added to MOVIE MAKERS because you, the reader, want it. We welcome it to our columns. This is *your* place to sound off. Send us your comments, complaints or compliments. Address: *The Reader Writes*. MOVIE MAKERS, 420 Lexington Ave., New York 17, N. Y.

ON TAPE RECORDING

DEAR MOVIE MAKERS: In the past few months I have been very busy studying up on tape recording, since I have around 1600 feet of vacation film of Southern California which I wish to score with tape. I have been successful with a few points, but need all the data possible. I hope you will be carrying more on this subject in the magazine.

WILBUR A. HAMPE, ACL
Mount Prospect, Ill.

We most certainly shall continue to run in MOVIE MAKERS authoritative and helpful articles on magnetic tape recording techniques.

ROCKY MOUNTAIN REPORT

DEAR ACL: Just a word or two to let you know how things are going out here in the Rocky Mountain country.

Since the first of January we have screened *In Fancy Free* some twenty five times, not counting screenings in our own home. Until receiving the March issue of MOVIE MAKERS, I thought we had gathered some pretty fair-sized audiences for amateur screenings. (One of our shows had over 1000 persons in attendance.) But after reading *4000 Aussies Can't Be Wrong*, I'm not going to say a word.

GLEN H. TURNER, ACL
Springville, Utah

CLUB AID TO FILM LIBRARY

DEAR MR. MOORE: It gives me great pleasure to send you with this letter a check in the amount of $50 as a contribution from the Metropolitan Motion Picture Club, ACL, to the Film Library Fund of the League. This donation was voted unanimously by our directors at their recent annual meeting, and you may be interested in the reasoning which prompted it.

(1) Any excess funds which this club (and, probably, all others) may have stems from the success of our annual paid public screenings, or Gala Shows. (2) The success of our Gala Show program depends in large part on the high standards of ACL Ten Best contest winners featured on it. (3) Since these Ten Best winners are available for club use *only* through ACL's Club Film Library, we felt it only fair that our club should contribute to the maintenance and success of that library.

In fact, we should like to urge sincerely that *every* club in the country which presents ACL Club Library pictures on its Gala Show program should automatically donate ten percent of the net take to the League's Film Library Fund. Only in this way will ACL be able to maintain and improve this invaluable service to us all.

J. CHRISTIAN VOGEL, ACL
President
Metropolitan Motion Picture Club, ACL
New York City

The League is deeply grateful to the MMPC, both for this contribution to our Club Film Library and for the reasoning which prompted it. What do other club groups, also profiting from ACL-aided gala show programs, think of the idea of a ten percent split as a donation?

INDIVIDUAL AID TO FILM LIBRARY

DEAR MR. MOORE: In the *Reader Writes* column for March there are a number of letters expressing appreciation for the showing of *In Fancy Free*, 1951 Maxim Award winner and one of the most recent additions to the ACL's Club Film Library.

From time to time (as a donor to that Library) I have been privileged to screen copies of Ten Best winners from that collection. Thus, I want to add my own appreciation of the value and importance of maintaining such an ACL service.

I realize, of course, that the League cannot afford to pay for Ten Best duplicates out of general funds. However, since the ACL is legally recognized as a non-profit organization, contributions of any kind to it are deductible on federal income tax returns. I propose, therefore, that we start an ACL Film Library Fund to be supported by voluntary contributions from our members and friends.

To start the ball rolling, I am enclosing my check in the amount of $25 as my contribution to the ACL Film Library Fund. How about it, fellow ACL'ers?

OSCAR H. HOROVITZ, ACL
Newton, Mass

MITTENS, named for his seven-toed forefeet, as pictured for friends by Alice King, ACL.

DEAR MR. MOORE: It has been some time since I have made a donation to the League's Film Library Fund. Thus, if you have need to purchase a duplicate of one of the Ten Best winners for your files, I would be glad to consider making a donation to cover.

H. EARL HOOVER, ACL
Chicago, Ill.

Again our gratitude to League members Horovitz and Hoover. In proposing individual contributions to ACL's Film Library Fund, Mr. Horovitz is right on two counts:

(1) The League is officially recognized by the United States Treasury as a non-profit, educational organization; thus, all contributions to it are tax deductible. (2) Any individual member who contributes to the ACL Club Library automatically is privileged to book films from that collection for his private screening.

SMOKE SCREEN?

DEAR MOVIE MAKERS: A student in a movie-making class which I teach informs me that recently he attended a public screening at which the filmer-exhibitor refused to project the film until all cigarettes had been extinguished and the room had been cleared of smoke. . . . Said that tobacco smoke was injurious to Kodachrome.

Since I, like many another, smoke while editing films, I am wondering if this could be true.

MARKLEY L. PEPPER, ACL
Denver, Colo.

Now we have heard everything! Never, since Kodachrome first came out in 1935, have we heard *this* claim made before. Nor is there any such warning in Kodak's literature on the care of color film.

It might be possible, perhaps, that an extraordinarily dense concentration of smoke during projection could degrade slightly both the color and the definition of a projected image. But this effect could scarcely be called "injurious" to the Kodachrome itself. . . . Next question?

FELINIANA

DEAR MR. MOORE: Here are a few contributions for all you avid aelurophiles! Now that the secret is officially out—or the cat out of the bag, so to speak—I am impelled to send you some items of feliniana which I don't think you've seen. Some of which, in fact, you could not have seen, since they are my own photographs.

Mittens (seven toes and all!) was an Adirondack friend whose people had no pictures of him. So I took five in fifteen minutes, all good, but the enclosed is my favorite. He was about a year and a half old at the time.

ALICE A. KING, ACL
New York City

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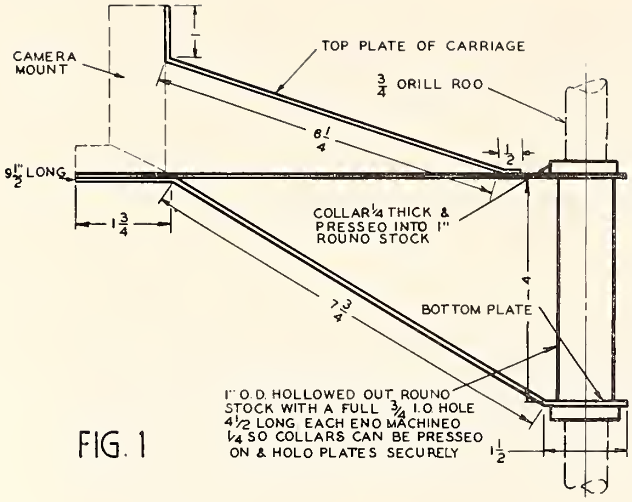

CAMERA MOUNT
TOP PLATE OF CARRIAGE
3/4 DRILL ROD
9 1/2" LONG
6 1/4
1/2
1 3/4
COLLAR 1/4 THICK & PRESSED INTO 1" ROUND STOCK
4
7 3/4
BOTTOM PLATE
1" O.D. HOLLOWED OUT ROUND STOCK WITH A FULL 3/4 I.D. HOLE 4 1/2 LONG EACH END MACHINED 1/4 SO COLLARS CAN BE PRESSED ON & HOLD PLATES SECURELY
1 1/2

FIG. 1

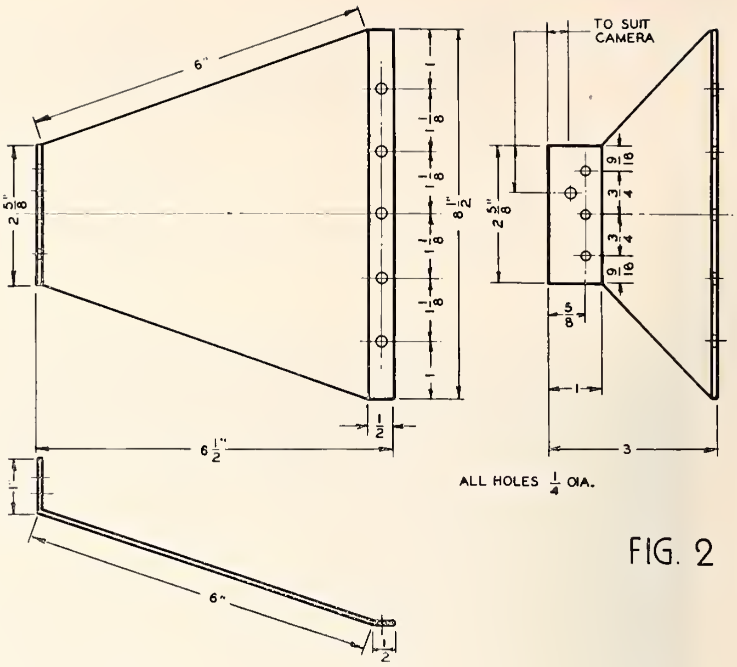


FIG. 2

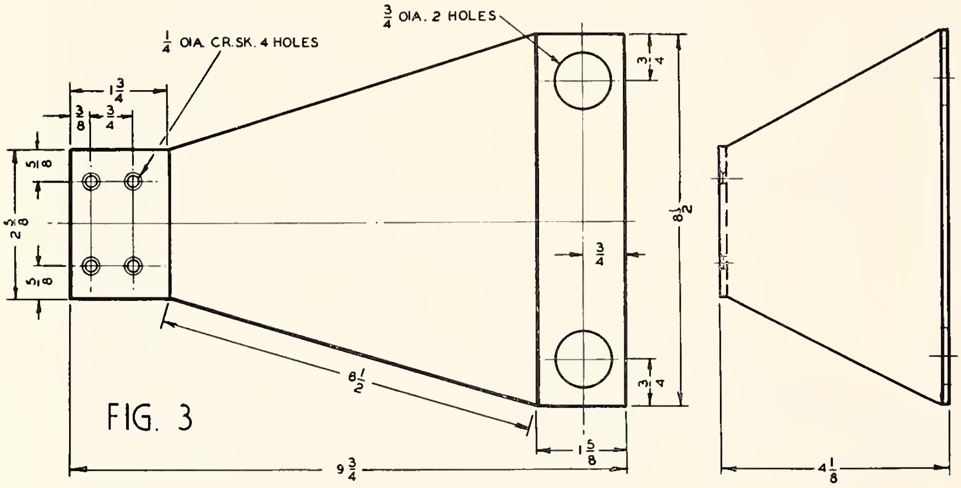


FIG. 3

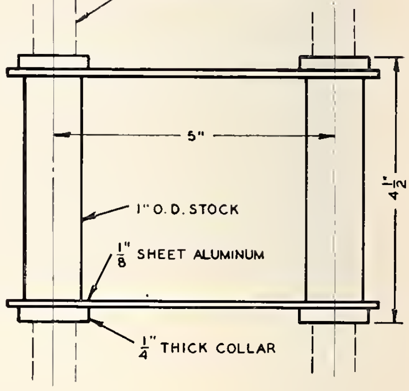


FIG. 5

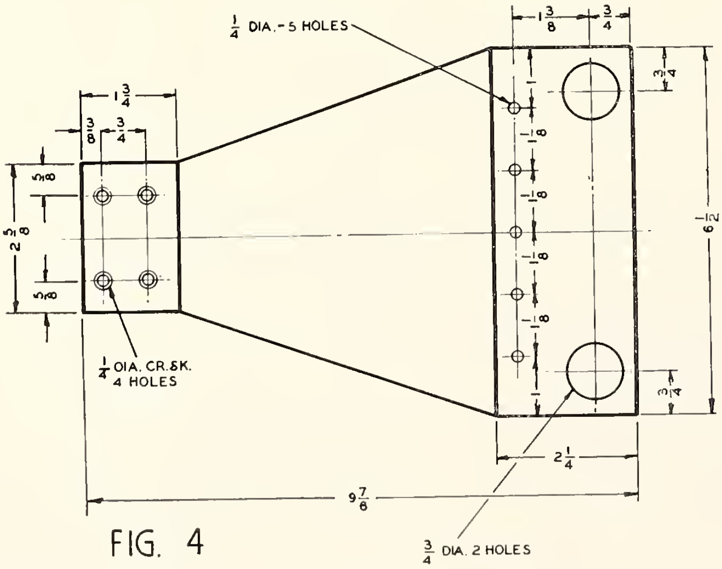


FIG. 4

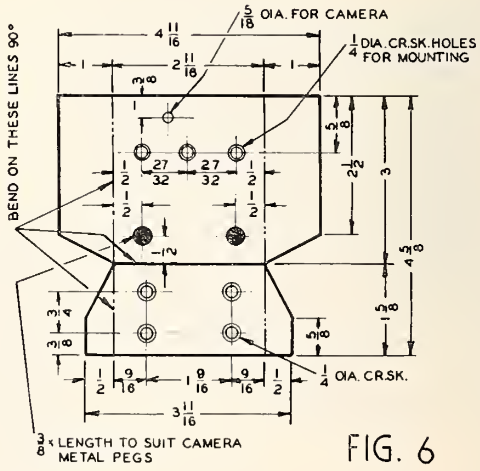


FIG. 6

In response to widespread reader requests, MOVIE MAKERS presents complete construction diagrams for the Messner titler

BUILDING A ZOOM TITLER

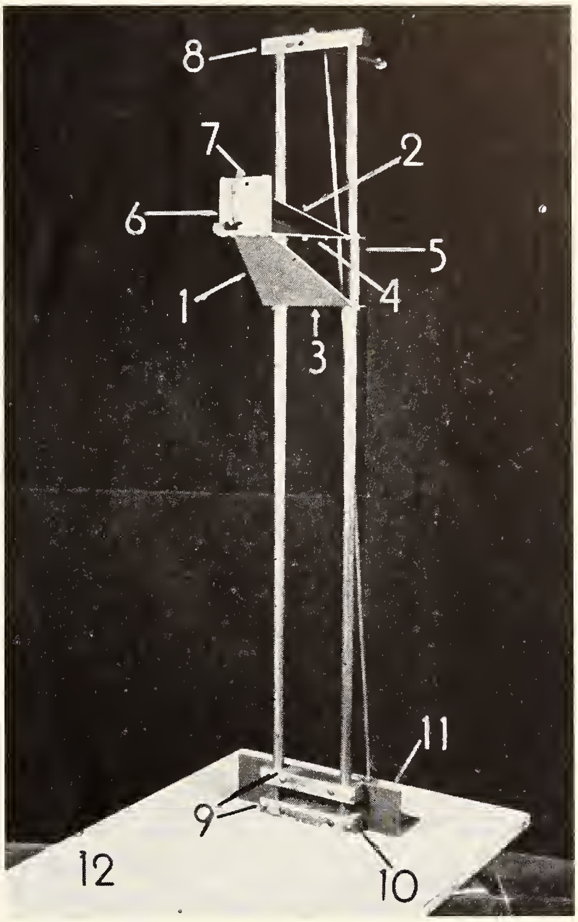
WILLIAM MESSNER, ACL

To begin with, I wish to thank you fellow filmers who twisted the editor's arm with letters asking for detailed designs of the titler pictured last October in my article *Zoom Titles With Zooming*. Also, a word of thanks to those who wrote me directly asking for specifications of the titler's construction. These specifications are presented herewith, with a photo-diagram of their position.

Basically, this titler can accommodate any 8mm. or 16mm. camera—once the camera mount has been adapted to the construction of the camera in question. The camera mount shown here is for a Bolex Model H-8 or 16. Aside from adapting this unit to the construction of other cameras, the basic design and dimensions of the titler remain the same. Here are the materials needed.

THE MATERIALS NEEDED

QUAN.	PARTS AND DESCRIPTION
2	Drill rods ¾" x 48"
2	Round stock 4½" x 1" O.D. (Outer Diameter)
4	Round collars (to press over ends of 4½" round stock to hold plates of sliding carriage)
1	Aluminum sheet approx. 12" x 24" x ⅛"
3	Metal stock 1" x 1¼" x 7"
1	Strap iron 1" x 2¼" x 1/16" (for top brace rod bracket)
2	Cap screws ⅛" x ½" long (to hold top brace bracket)
4	Nuts 5/16" USS-thread (for brace rod)
2	Flat washers 5/16" (for brace rod)
12	Machine screws and nuts (for camera mount and carriage; flat head for camera mount; aluminum stock countersunk so heads of screws are flush)
2	Metal pegs ⅞" long (to act as camera guide pins on mount)
6	Round rods ¼" x 1¼" (pins to lock bars and rails in place)
1	Angle iron 3" x 3" x 12"
1	Round rod 5/16" x 9½" (to act as leg for titler in horizontal position)
1	Drawing board 22¾" x 31"
1	Round rod 5/16" x 50" (used as brace rod)
8	Stove bolts and nuts ¼" x 1¾" (to bolt two bottom metal stocks to angle iron)
5	Stove bolts and nuts ¼" x 1½" (to bolt angle iron to drawing board)
1	Thumbscrew ¼" USS-thread for tripod socket



OVERALL DESIGN of the Messner zoom titler is seen above. Numbers refer to position of sections diagramed in detail.

THE TITLER CARRIAGE

In making up the titler carriage, your chief references will be to Fig. 1, a general side view; Fig. 2, a plan view of the top plate of carriage; Fig. 3, a plan view of the bottom plate of carriage, and Fig. 4, a plan view of the center plate of the carriage.

For the top plate of the carriage (Fig. 2), cut out of the ⅛ inch aluminum sheet a piece 7½ inches long and bend it as shown in the side view of Fig. 2. For the bottom plate (Fig. 3), cut a piece 11 inches long and bend as shown in Fig. 1. For the center plate (Fig. 4), cut a piece 9¾ inches long and form to specifications seen in Fig. 3. These sheet aluminum parts of the carriage and camera mount can be made up by a tinsmith or an air conditioning firm, since they will have the necessary cutting and bending machines. And for lighter cameras than the Bolex, aluminum sheet 1/16 of an inch thick may be used.

Now drill two ¾ inch holes through the three plates as shown in Fig. 4; also drill five ¼ inch holes for machine screws to fasten the rear of the top and center plates. Now drill four ¼ inch holes countersunk in the front of the two lower plates. These will also be used to bolt on the camera mount; however, this can be done later when holes are drilled through the camera mount.

For the rear of the carriage make up two units of the 1 inch O.D. round stock, 4½ inches long and drilled with ¾ inch I.D. holes. These holes should be fully drilled so that the units can slide freely on the ¾ inch rails. The outside ends of each 4½ inch length should be machined off to an outside diameter of less than the original 1 inch, so that the collars can be press-fitted to hold securely in place the aluminum plates of the carriage. A ¼ inch cut will suffice and the finished sliding tubes will have a step-back (or shoulder) on each end. The back of the carriage will look like Fig. 5.

THE BOLEX CAMERA MOUNT

The same ⅛ inch sheet aluminum is used in fashioning the camera mount. Cut and bend the unit as shown in Fig. 6. Drill four countersunk holes to line up the base with the center and bottom plates of the carriage. Then drill three holes for attaching the camera mount to the top carriage plate. Also drill a 5/16 inch hole for the insertion of the ¼ inch USS-thread thumbscrew which engages the camera's tripod socket. Now install two metal pegs near the bottom of the camera mount (see Fig. 7) to keep the base of the camera lined up. For the Bolex these are ⅜ of an inch in diameter and ⅞ of an inch long, but threaded on one end so that they extend out from the mount 11/16 of an inch.

THE TOP BAR AND BRACE BRACKET

The design of the top bar of the titler is diagramed in Fig. 8. First cut a piece of metal stock 1 by 1¼ by 7

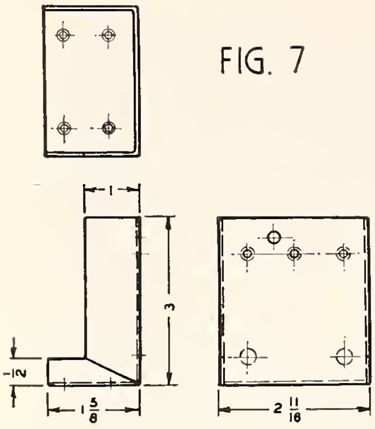


FIG. 7

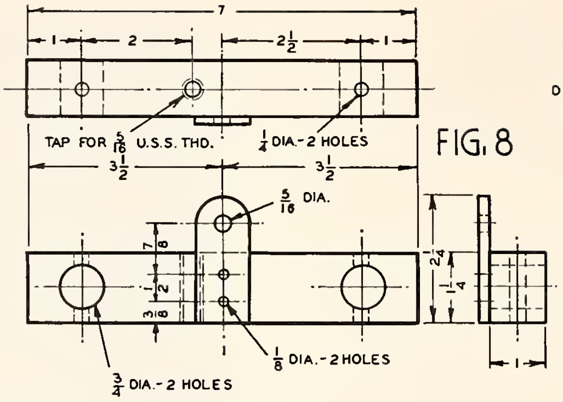


FIG. 8

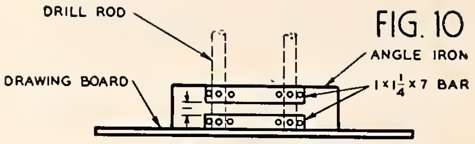


FIG. 10

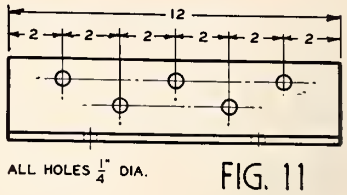


FIG. 11

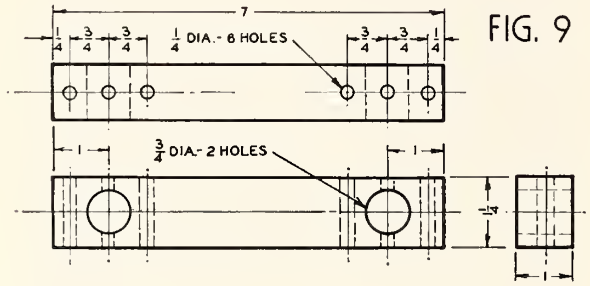


FIG. 9

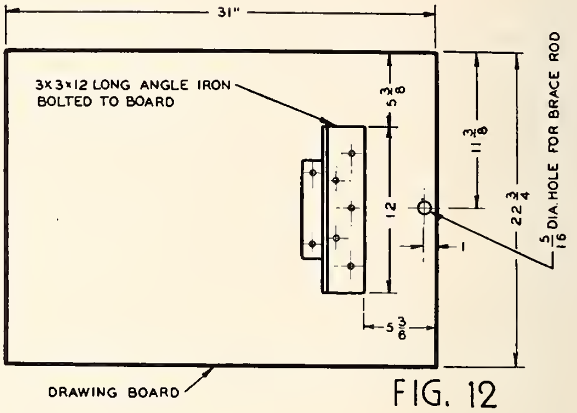


FIG. 12
31"
3x3x12 LONG ANGLE IRON BOLTED TO BOARD
5 3/8
11 3/8
22 3/4
12
1
5 3/8
5/16 DIA. HOLE FOR BRACE ROD
DRAWING BOARD

inches in size. Drill two ¾ inch holes through the 1¼ inch side and then two ¼ inch holes through the 1 inch side. (Later, corresponding ¼ inch holes will be drilled through the rails and locked in place with ¼ by 1¼ inch round rod, or metal dowels.)

Now make up a bracket to hold the top of the brace rod. This consists of a piece of strap iron 1/16 of an inch thick, 2¼ inches long and 1 inch wide, with one end rounded and bent up slightly to allow the slanted brace rod to join it at a right angle. Two ⅛ inch holes are drilled through the bracket and into the top bar. These holes in the bar should be tapped so that ⅛ inch 20 thread cap screws can fasten the bracket to the bar. A 5/6 inch hole is drilled through the round end of the bracket to accept the upper end of the brace rod.

A rod to act as a leg for horizontal titling also is installed on this top bar, so another 5/16 inch hole is drilled into the flat top bar and tapped for a 5/16 inch USS thread. A piece of 5/16 inch rod 9½ inches long is now threaded on both ends. One end is screwed into the 1¼ inch back side of the top bar; the other is capped with a blind, rounded-end nut.

THE BOTTOM BARS

The two bottom bars (see Fig. 9) are the same size as the top bar, and they are drilled with two ¾ inch holes and two ¼ inch dowel holes in similar manner. However, as these bars are to be attached to the 3 by 3 by 12 inch angle iron, four extra ¼ inch holes are drilled through both bars. The bars are then fastened to the angle iron with ¼ by 1¾ inch stove bolts and nuts. As shown in Fig. 10, the lower bar is positioned flush with the baseboard, while the upper bar is spaced 1 inch above it.

THE ANGLE IRON BASE

The 3 by 3 by 12 inch angle iron is prepared as shown in Fig. 11. In the base section of the iron five ¼ inch holes are drilled so that it can be bolted firmly to the wooden baseboard. In the vertical section (not diagramed) eight ¼ inch holes should be drilled to match those of the two bottom bars shown in Figs. 9 and 10, so that these bars can be bolted to the upright face of the angle iron.

THE BASEBOARD

The baseboard in my design is a drawing board 22¾ by 31 inches in size, although a similar sheet of five-ply plywood might be used. The angle iron is positioned on the board 5⅜ inches in from its rear end and 5⅜ inches from each of the long sides. Guided by this positioning, drill five holes in the baseboard in line with those in the angle iron, and then through them bolt the iron to the baseboard. Next drill a 5/6 inch hole 1 inch in from the rear of the board and at dead center across its width—or 11⅜ inches from either edge. This hole will provide anchorage for the lower end of the brace rod.

THE BRACE ROD

The brace rod is comprised of the 50 inch length of 5/6 inch round rod specified. It should be threaded on both ends to a distance which will accept nuts on each side of the brace bracket at the top and nuts and washers on each side of the drawing board at the bottom.

As already specified, the top bracket has been bent up slightly so that the brace rod leaves it at an exact right angle—and thus gets a firm grip on the bracket. However, as the rod comes down to the baseboard on an angle, the lower part of the rod (at about 3½ inches from the end) must be bent *in* slightly so that the rod passes through the baseboard at a similar right angle. Washers and nuts then will fit snugly.

One more operation remains before the final assembly. Be sure that you have drilled [Continued on page 150]

A camera cradle of many uses

Intended only for reverse shooting, this simple angle iron has proved a four-way friend. You'll want to build one

N. P. HARIHARAN, ACL

THIS gadget started out life simply enough. I had been doing, for reasons that now escape me, quite a bit of reverse motion filming. This, as you know, is accomplished by holding the camera upside-down during shooting and then reversing the resultant footage end-for-end when you edit.

Technically, this basic system worked well enough. But dramatically I found it limiting. For one thing, it necessitated shooting without a tripod, which in my film work for public screenings I find undesirable. (League member Hariharan is director of information for the Tranvancore-Cochin government in Madras, India, and as such is in charge of their public relations film production—*Ed.*) Also, I felt that it restricted my efficiency as a director, since I was pinned down by the job of holding the camera in its inverted position.

So I made the gadget discussed and illustrated herewith. The idea, I know, is not new. But I have been amazed and delighted at the multiple uses (other than inverted camera handling) which I found for it. And there are probably still others.

The gadget itself is a simple strap, or length, of sheet steel 15 inches long, 1 inch wide and ¼ of an inch thick, At both ends and at its center it has been drilled and tapped for ¼ inch USS threads—such as are called for by the standard tripod screw. At each end, then, I bent over at right angles a length of approximately 2 inches—or enough so that the vertical part of the strap cleared the operating controls of the camera concerned.

For mounting the camera in an inverted position, the strap or angle iron is first affixed to the tripod screw of the tripod. The camera is then inverted and bolted into position at the top end of the strap through its tripod socket with a ¼/20 thumbscrew and lock washer. The operating position will be seen in Fig. 1.

Thus suspended, the camera has the firmness of tripod shooting and all of the freedom of smooth movement and angling provided by the pan and tilt head. And don't let the picture mislead you. Ready access to the spring-winding handle may be provided, of course, by simply positioning the vertical member of the strap on the camera's other side.

So much for the gadget's originally intended use—at which it functions excellently. Also in my filming work I have occasion regularly to picture our native flowers and insects, generally in full closeup. For such filming it seemed to me that the best screen effect was created by a simple and non-distracting background. So I took to carrying around such a background which, though it consisted of two hinged sections of plywood 2 by 4 feet each, was allegedly portable.

But the biggest problem was setting and holding this unit in place when I was out on a one-man filming foray. The answer was found by affixing a suitable ¼/20 screw to the rear of the background unit, which screw in turn could then be engaged in the middle threaded hole in the tripod-mounted strap. Here again this setup gave me controlled flexibility in angling the background exactly as desired.

This background arrangement physically is suggested by the setup in Fig. 2—save that in this case the unit so mounted is a light reflector. And with it we come to the third use I found for my single angle iron. The production shot pictured is from *Village Girl*, a documentary of life in a South Indian village on which I have been working. And as you can see, the shadows cast by our Indian sunlight are *strong*. When these are combined with the tawny skin tones of our people, reflectors are urgently needed in lightening up the off-light side of facial closeups. (Incidentally, some license with light direction was taken in the still picture to assure [Continued on page 150]

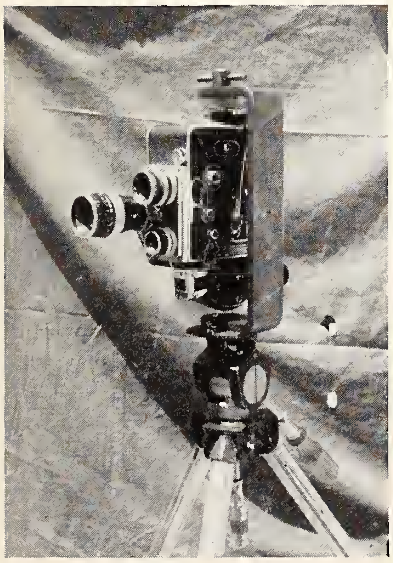


FIG. 1: The camera cradle is used here for reverse shots with camera inverted.

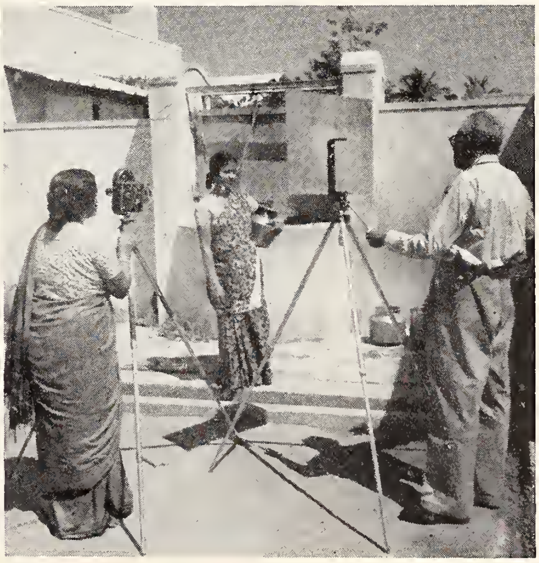


FIG. 2: Either a reflector (above) or a portable background may be mounted at center hole of strap.

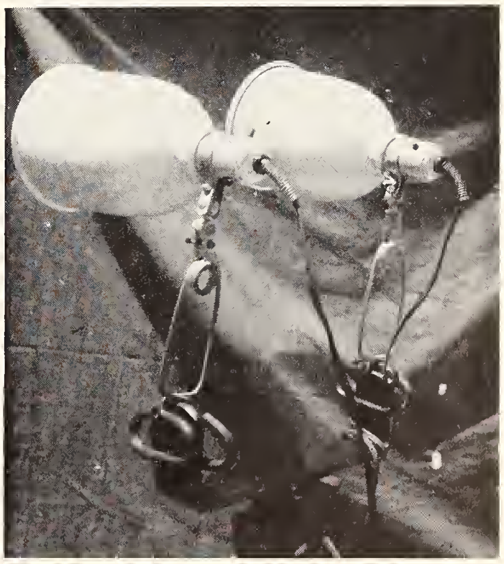


FIG. 3: Here the angle iron has turned into a directional mount for clamp-on lighting units.

An improved focusing ring for single-framed zoom titles

GEORGE MERZ, ACL

A LITTLE over a year ago (in March, 1951, to be exact) I was privileged to outline in these pages a system of making zoom titles which avoided twin problems generally associated with this technique. These problems were (1) achieving smooth camera movement, and (2) arranging for a progressive change of focus as the camera advanced toward the title.

My solution of these problems—which the editor entitled *Zoom Titles Without Zooming*—was essentially a simple one. It avoided the problem of smooth camera movement during a zoom by employing single-frame, instead of continuous, exposure of the film. Therefore, the camera was never in movement while an exposure was being made. It solved the problem of progressive change of focus by advancing the camera a suitable, measured distance between each single-frame exposure *and then adjusting the lens focus accordingly.*

TECHNICAL PREPARATIONS

To translate this system into practical operation, certain technical preparations were required. The essential ones will be seen in Fig. 1: a simple camera carriage and track (both made of hardwood) for advancing the camera; a yardstick aligned with this track to measure off linear units of the camera's advance, and a lens-focusing dial to synchronize the necessary changes of focal setting with the units of camera advance.

Of these three essentials, I have found in further work with the outfit that the last named—the focusing dial—was clumsy both in application to the camera and in actual operation. To begin with, everything but the taking lens had to be stripped from the Bolex turret when this dial was mounted for use. Secondly, there was a tendency for it to slip out of alignment on its mountings, or, because of its large fan shape, to be knocked accidentally out of accurate position. I have, therefore, designed an entirely new lens-focusing dial, both simpler in its construction and more positive in its operation. For those filmers following my single-frame zoom system, it is presented herewith.

SYSTEM AS A WHOLE

To make clear the construction (or, rather, calibration) of the new dial, let me double back for a moment and review the operation of the system as a whole. The first step is to determine the course, or length, of the zoom you intend making. On my first zoom titling, for a 1950 Ten Best winner called *Circus Time*, I decided on a path of forward movement starting at 60 inches from the title card and ending at 24—for a total zoom of 36 inches.

For such a *forward* zoom—which direction, of course, is the standard one—the yardstick aligned with your camera carriage and tracks should be mounted with its zero calibration at the *farthest* point from the title, so that the inch numbers increase as your camera moves forward (see Fig. 1). With the rule in this position, and with the zero calibration on it at exactly 60 inches from the title. I then moved the camera back along the tracks until the carriage pointer was aligned with zero on the ruler.

SIMPLE METAL POINTER

Now, to go with the new focusing ring, let's construct the new metal pointer along the lines seen in Fig. 2. Mine happens to be fashioned from lightweight steel, but any metal will do. The pointer is mounted simply by backing off one of the many small screws incident to the lens mount, positioning the drilled pointer base under it and then repositioning the screw. When adjusted, the tip of the pointer should be exactly over the focusing mark on your lens barrel. Now focus your lens under this pointer for the exact distance at which your zoom is to begin—in this case, 5 feet, or 60 inches. You are now ready to construct and calibrate the new-style focusing ring seen in Figs. 2 and 3. And, for the moment, may I ask that you consider only the form and function of the ring pictured, without referring either to its calibrations or to those on the lens barrel.

CALIBRATING THE RING

The focusing ring itself is fashioned simply enough out of ¼ inch plywood. Its inside diameter should provide for a snug press-fit over the knurled focusing ring of your camera lens. On its outside diameter glue a covering of white paper—without calibrations of any kind. Now slip the ring into position, any position, on the knurled ring of the lens—which already has been focused at 60 inches.

Referring now to the focusing calibrations marked on the lens barrel. find two points: infinity, and 5 feet, or 60 inches. Opposite each of these points draw a line with India ink on the paper-covered surface of the wooden focusing ring. The infinity marking will serve forever after as a guide in positioning the focusing ring on the lens. The 60 inch line opposite the pointer, *which should be marked on the ring as "0"*, will indicate the starting point of any zoom from that distance.

Marking in the rest of the ring calibrations is a simple matter. Referring to the yardstick scale, advance the camera 1 inch toward the title, adjust the focus through the visual focuser. and then draw a line on the focusing ring opposite the tip of the metal pointer. Continue this operation through the 36 separate 1-inch advances of the camera, calibrating the focusing ring in ordinal numerals which correspond exactly with the 1-inch units on the yardstick.

RING FOR REVERSE ZOOM

And now let me explain the seemingly mysterious numerals on the focusing ring shown in Figs. 2 and 3. . . .

In my first zoom titling, as I have said, I made a standard, forward-moving zoom similar to the 60-to-24 inch operation just discussed. And I made it with the old type of focusing dial pictured in Fig. 1. But in my first use of the new-style focusing ring I tried out what I call a *reverse* zoom (in which the camera begins close to the title card and moves backward), and preparations for *that* are what you see pictured in Figs. 2 and 3.

In the reverse zoom, great oversized letters seem to jump onto the screen, only to move backwards from the camera until they assume their proper place and proportion. In the job being readied in Figs. 2 and 3, I had decided on beginning the zoom at 11 inches from the title and moving backward to 47 inches—again an overall zoom of 36 inches.

For convenience, the first step in making a reverse zoom is to reverse end-for-end the mounting of the yardstick. In other words, place it so that the zero end is toward the title. With this done, and to calibrate the zoom-focusing ring shown, I focused the camera lens visually at 11 inches. Now placing a new and unmarked ring over the lens, I marked off on it the infinity line opposite that symbol on the lens barrel and a "0" line opposite the metal pointer at 11 inches. One-inch progressions were then marked off up to 47 inches.

As you see the completed ring in Fig. 2, the lens has been advanced from 11 inches by three 1-inch moves so that 14 inches rests under the pointer. Then, in Fig. 3, we see that line No. 3 on the ring has been aligned with the pointer—which would be exactly correct for the 14-inch setting. Actually, this alignment of No. 3 on the ring with 14 inches on the lens was brought about simply by aligning the infinity marks of the ring and lens.

SIMPLE STEP BY STEP

From here on in my method of zooming is complete simplicity and accuracy: (1) make a single-frame exposure; (2) move the camera and carriage by one unit on the yardstick; (3) adjust the focus by one unit on the focusing ring; (4) make another single exposure, etc.

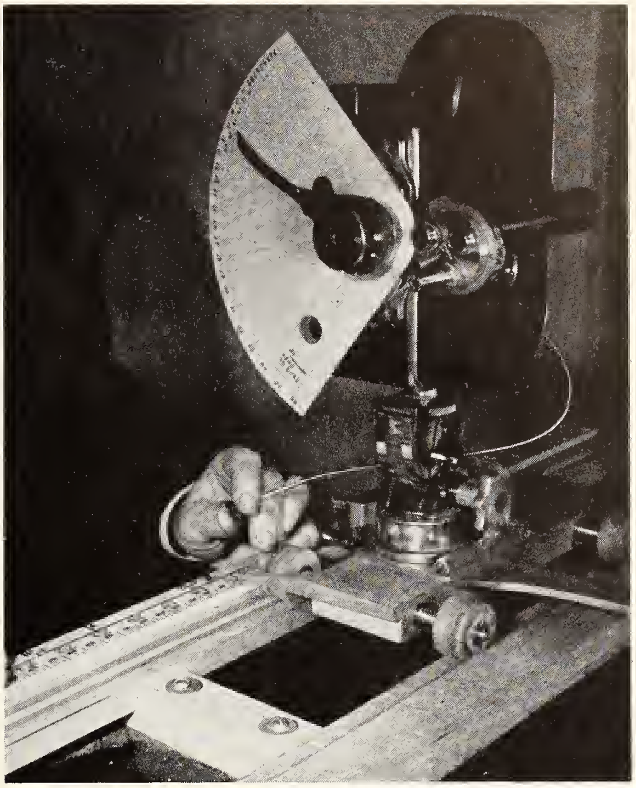


FIG. 1: First focusing dial and pointer designed by author is seen above. Note the camera carriage, tracks and measuring stick.

The results—compared to those of continuous-exposure zooming—are ideally steady and critically sharp of focus throughout. And furthermore, the distance of your zoom path is wholly yours to determine—unlimited by such factors as available light and depth of field.

I should like to see, for example, a depth-of-field type of reverse zoom begin at a focus of 11 inches. Even at *f*/22, the lens would be out of focus by the time it had passed the 16 inch mark!

The author of "Zoom Titles Without Zooming" adds increased convenience to an already competent movie method

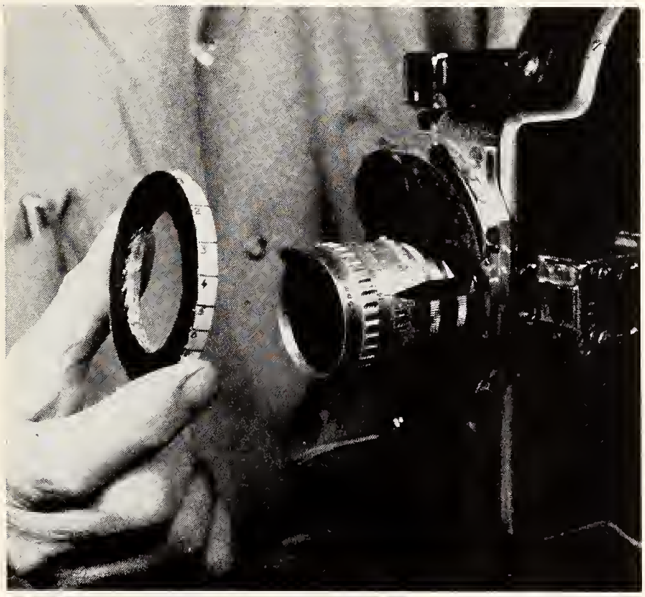


FIG. 2: The newer and more efficient focusing ring is seen here about to be positioned. Metal pointer is at the right of the lens.

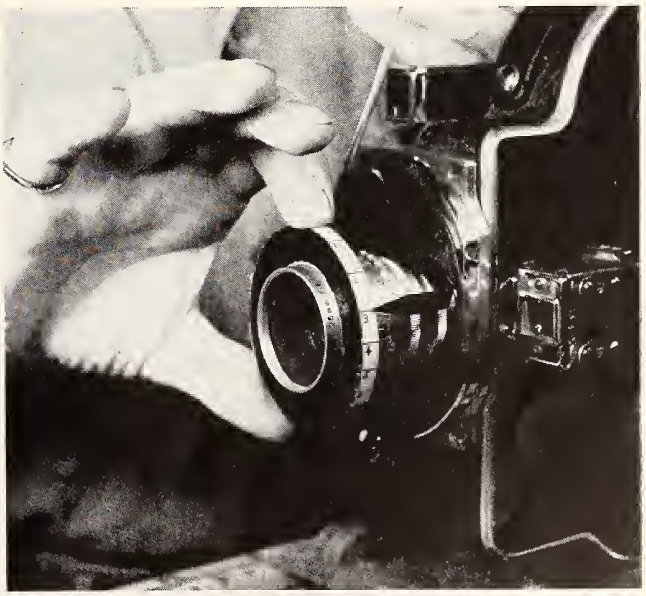


FIG. 3: Calibrations on ring mark 1-inch changes in focus to synchronize with yardstick. Normal operating position is near side.

ACL ANNUAL MEETING

Four new directors elected by ACL members at 26th meeting of the League

THE election of four new directors and, from among them, two new officers were the highlights of the twenty sixth annual meeting last month of members of the Amateur Cinema League and of the directors' meeting which followed.

With League President Joseph J. Harley, FACL, presiding, the members' meeting was called to order at 2:00 p.m. on May 14, 1952, at League headquarters. It was attended, either in person or represented with proxies, by 1243 members of the League. It was by their ballot that four members were newly elected to ACL's board of directors and five other members, already directors, were re-elected to that board.

The newly elected directors are Walter Bergmann, FACL, of Mount Vernon, N. Y.; Fred Evans, FACL, of Sherman Oaks, Calif.; Frank E. Gunnell, FACL, of Staten Island, N. Y., and George Merz, ACL, of Hollywood, Fla.

Russart Studio

FRANK E. GUNNELL, FACL

Re-elected to the board of directors are Arthur H. Elliott, ACL, of River Forest, Ill.; John V. Hansen, FACL, of Washington, D. C.; James W. Moore, ACL, of New York City, and Mr. Harley, of Summit, N. J. Completing the board's panel of ten directors is Roy C. Wilcox, ACL, of Meriden, Conn., whose term of office had not expired.

(The opportunity to add four new members to the League's board was created by the resignations since the last annual meeting of Harold E. B. Speight, Ethelbert Warfield, ACL, and Ralph E. Gray, FACL, and by a lack of renomination of C. R. Dooley, ACL, whose directorial term had expired.)

The annual meeting of this board of directors, also presided over by President Harley, immediately followed that of the membership. In accord with the League's by-laws, the directors chose from among their number the four officers of the ACL, and, serving with them, a director-at-large to comprise the League's executive committee.

Unanimously elected by the directors were Joseph J. Harley, President; Frank E. Gunnell, vicepresident; Walter Bergmann, treasurer, and James W. Moore, managing director and secretary of the corporation. Roy C. Wilcox was named to serve with them on the executive committee. The positions held by the Messrs. Harley, Moore and Wilcox were filled by re-election. Newly named to ACL office were Mr. Gunnell as vicepresident, replacing Mr. Gray, and Mr. Bergmann as treasurer, replacing Mr. Warfield.

League members everywhere will be ably and understandingly served by these outstanding leaders in our hobby. MOVIE MAKERS is happy to introduce —if such be necessary—the four active and experienced filmers who have newly joined the League's directorate.

FRANK E. GUNNELL, FACL

In 1942, when Frank E. Gunnell was named to the Fellowship of the Amateur Cinema League, the directorial citation for this honor stated in part: "He has established and maintained a standard of film excellence of the highest calibre . . . has advanced the cause of visual education . . . and has served amateur movie clubs with eagerness and ability. He has been a generous donor of his time and skill wherever movie groups and educational interests have called upon him."

Mr. Gunnell, at that time, had been making amateur movies for twelve years. He had, among other things, won three Ten Best awards and four Honorable Mentions in ACL's international competition; placed films four times in the annual Gala Show of New York's Metropolitan Motion Picture Club, and served that group repeatedly as editor, director, second vicepresident, first vicepresident and president. But in 1942 it seems he was only getting into his stride.

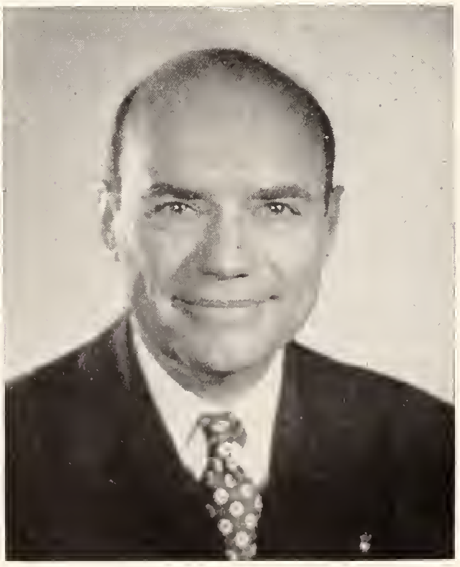
These records of accomplishment in and service to the hobby of amateur movies began in 1930, when Mr. Gunnell purchased a 16mm. Cine-Kodak

[Continued on page 152]

W. R. Goding

WALTER BERGMANN, FACL

Dollens Studio



FRED EVANS, FACL

Walter Gray

GEORGE MERZ, ACL

Photographs from Finnish National Travel Office

THE OLYMPIC STADIUM, first readied for the Games of 1940, is a giant, 70,000-capacity oval with its long sides facing roughly east and west. All track-event finishes occur before the covered west stands (above) and thus will be in heavy shadow at afternoon hours. The stadium, landmarked by its 250 foot modern tower, is only twenty minutes on foot from city's heart.

THE ROWING STADIUM, a picturesque plant of 8,000 capacity, stands beside a sheltered, inner bay on the western outskirts of Helsinki, the capital.

The XV Olympiad

JAMES W. MOORE, ACL

FINLAND, at her beautiful capital of Helsinki (or Helsingfors), will be host this summer to the XV Olympic Games, scheduled from July 19 through August 4. Thus, to the land of Paavo Nurmi, Willie Ritola and countless other champions of the cinder track, comes at last the supreme accolade of international athletics.

And with the Olympic Games there will come also to Finland this summer thousands of eager amateur movie makers. On behalf of these thousands, and particularly on behalf of its Olympic-bound members, the Amateur Cinema League early this year addressed a letter to Baron Erik von Frenckell, president and chairman of the organizing committee for the XV Olympiad Helsinki. Our letter began as follows:

"We have the honor to address you, Sir, on a matter of the greatest interest to thousands among the free peoples of the world everywhere. This is the establishment by the Finnish Olympic Committee of a positive guarantee of the freedom of amateur movie making at the XV Olympic Games."

In his immediate and gracious reply to this ACL letter, Baron von Frenckell stated in part:

"On every admission ticket it is printed that no photographing from the spectators' stands is allowed for *commercial purposes*. . . . Apart from these restrictions, every amateur has the right to use his or her camera freely, if he does not break the rules or disturb the competitors or the public. Finland is known as the country of freedom and democracy; all we wish to control is that people do not misuse this freedom."

Supplementing this general assurance of filming freedom by the president of the Finnish Olympic Committee, the ACL also has received more specific instructions and guarantees for its Olympic-bound members from Jack E. Witikka, manager of the photography and film office for the XV Olympiad. Mr. Witikka has written the League's management as follows:

"I would like to point out that it is understood that amateur filmers will not be allowed to move around in the stands, but that they may photograph only from their reserved seats. The surrounding public must not be disturbed. Further, the material filmed must under no circumstances be used commercially.

"Your suggestion that your (ACL) membership cards serve as amateur photographers' passports is excellent. Will you please tell your members that we are willing to accept these cards as a guarantee that the material they shoot will not be used commercially?"

That, therefore, seems to be that. For the first time since the American Olympic Games, held at Los Angeles in 1932, amateur movie makers have been guaranteed the right, within entirely reasonable bounds, to make their own personal movies of the Olympic Games. The Amateur Cinema League salutes the Finnish Olympic Committee for its truly democratic respect of individual freedoms!

However, in gaining this assurance of filming freedom for its members, the ACL endorses most heartily the plea of the XV Olympiad committee for the consideration of the rights of others. Back of your card of League membership—which Olympic authorities will accept as a guarantee of your amateur standing—stands pledged the honor and integrity of the League's entire world-wide membership. The filming freedom of all amateurs in the future may well depend upon the democratic decency and honesty of your actions in the present. We know that you will not bring dishonor upon this pledge.

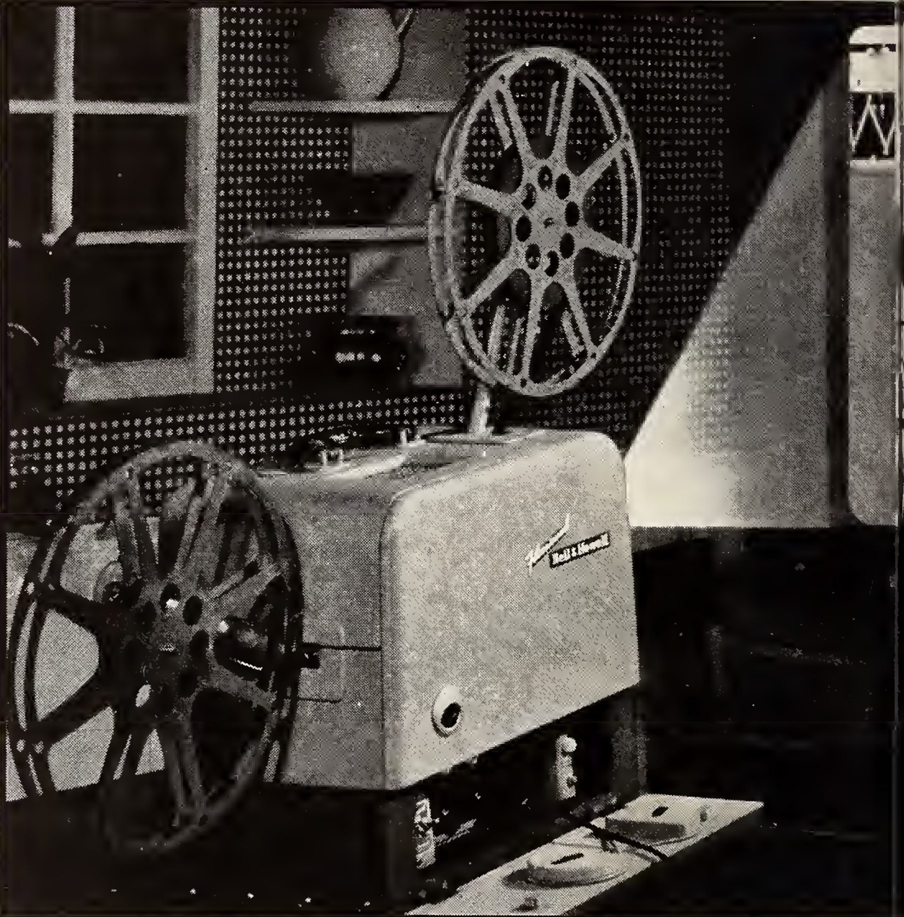
Your ACL membership card, states Finland's photo chief, will be your warrant of filming freedom at the Olympic Games

Now you can make low

Bell & Howell

brings you greatest motion picture development since "talking pictures"... a 16mm recording projector, the new

Filmosound "202"



Not since the introduction of sound movies has there been a motion picture development of such importance!

Now Bell & Howell brings the making of sound movies within *your* reach. Here is the new 16mm Filmosound 202—not just a sound movie projector—not just a magnetic sound recorder—but a combination of both for making and showing sound movies. To make your own sound film, you will need no expert knowledge, no costly professional equipment.

With the Filmosound 202, narration and sound effects to accompany the film can be recorded just the way you want them . . . while all details are fresh in your mind. Changes in the sound can be made when and as often as you want them. Only with magnetic sound movies is this possible at but the cost of the film and SOUNDSTRIPE.

Bell & Howell 70-DL camera now comes specially adapted for single-perforated film. After editing your processed film, take it to your Bell & Howell dealer for SOUNDSTRIPE—a magnetic track right on your film. When you get it back, you're ready to record.

Recording voice and sound effects, and mixing voice with musical background, are done as picture is projected. All recording errors can be easily and quickly corrected. Magnetic recording will last for the life of the film, yet can be changed instantly.

You're ready to project your movies with sound immediately after you record. Remember, your Filmosound 202 will project any 16mm film, silent or sound. Ask your Bell & Howell dealer how you can add sound to 16mm silent films you already have.

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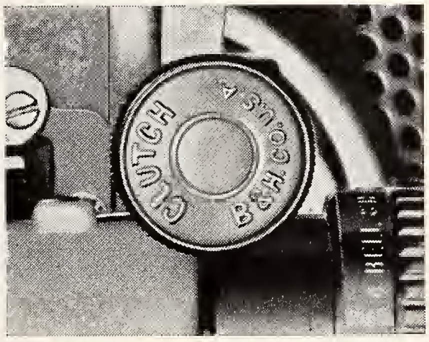
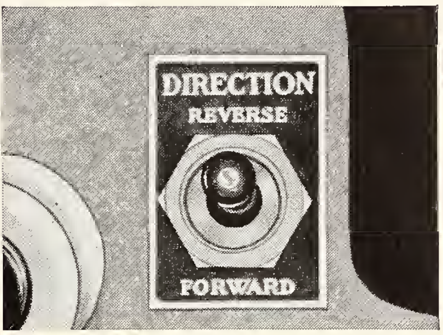
What you save on your first sound film will more than pay for the cost of equipment. With your Filmosound 202, you can add sound to old 16mm silent films that have been transferred onto single perforated stock . . . new sound to a film with an obsolete sound track . . . and project any 16mm movie, silent or sound, black-and-white or color.

Use the coupon for full details on how *you* can use magnetic sound movies. Or see your Bell & Howell dealer for a demonstration of the Filmosound 202!

Interlocking feature prevents accidental erasure of recordings. This button must be pressed to put machine in recording position, and only then will previous recording be erased. Simple controls make the Filmosound 202 almost foolproof.



"Clutch" permits stopping film with picture on screen for "cue" marking. Optical and magnetic sound pick-up, record and erase heads are all positioned together as a unit. Synchronization of sound with picture is easily achieved.



Easy as talking on the telephone, you record sound onto magnetic track while projecting picture with Filmosound 202. Sound can be played back immediately and any recording errors accurately corrected in an instant with a flip of the reverse switch.

Add sound to silent 16mm film, then play back at silent speed to retain normal action. Add new sound to optical sound film without harming original sound track. Change from magnetic to optical track without varying sound quality. Musical background and sound effects are easily mixed with voice.

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No visit to California, says this native son, is complete without following

The footsteps of the Forty Niners

LEO CALOIA

ON the western slope of the lofty Sierra Nevada Mountains in central California lies the golden Mother Lode country, setting of the frenzied gold rush of 1849.

Regarded as among the largest human migrations in history, the gold rush to California shaped the course for the speedy development of California and other sparsely settled lands west of the Rockies. For the miners came by the thousands, closely followed by adventurers, gamblers, show people and outlaws. They came to a new land where law and order were unknown. Towns mushroomed overnight; gold and liquor flowed together and outlaw bands roamed the gold country, leaving violence and tragedy in their wake.

LORE IN LITERATURE

Today, these towns lie silent in the mellow California sun. They are ghost towns, haunted only by the memories of their past glories. But, for the touring movie maker, no trip to California would be complete without filming these towns with such an illustrious and romantic past. The movie, however, to be interesting should relate to some of the lore and legend of the region.

Two of the most colorful chroniclers of that era were Mark Twain and Bret Harte. Mark Twain's stories, *The Celebrated Jumping Frog of Calaveras County* and *Roughing It*, are sagas of the gold adventurer and historically portray the lives, feeling and humor of the inhabitants of the Mother Lode country. *The Luck of Roaring Camp, Tennessee's Partner, How Santa Claus Came to Simpson's Bar* and other stories by Bret Harte are human documents written by an observer who truly followed the trail of the Forty Niners—and recorded their life as he saw it.

LOCATION OF MOTHER LODE

Roughly, the Mother Lode country of California is a narrow strip about 150 miles long, starting with the town of Mariposa at the southern end and ending with Coloma in the north—where gold was first discovered. It is bounded on the north by US Highway 50, on the west by US 50 and 99, with State Highway 49 (appropriately numbered!) running its length from north to south.

In the north, where State 49 crosses US 50, stands Placerville and, a few miles beyond it, the sleepy old town of Coloma. Here, on January 24, 1848, James W. Marshall picked up a few gold nuggets in Sutter's millrace beside the American River, to launch the whole, wild saga of the Gold Rush. Marshall's cabin still stands, awaiting your camera, and above it, on a hill overlooking Coloma, is a huge bronze statue of the gold discoverer.

NAMES ARE UNIQUE

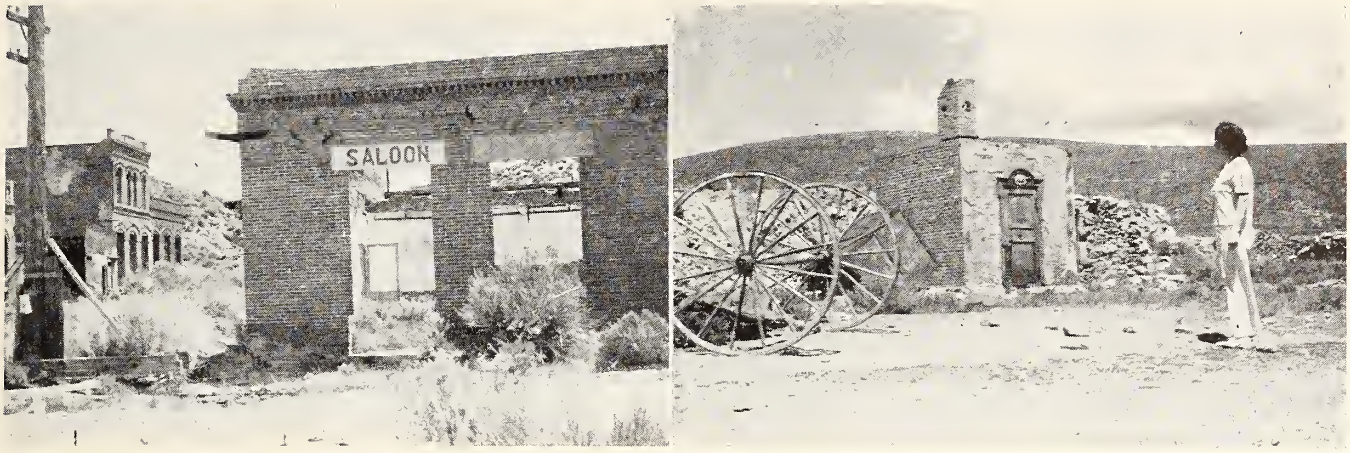
As one travels through these decaying skeletons of once prosperous communities, the visitor cannot help but notice the oddity of the town names—Whiskey Slide, Poverty Flat, Red Dog, Squabbletown, Poker Flat—all reflecting the hectic and carefree nature of the Forty Niners. More amusing was the manner in which these towns received their names. A wagon carrying a load of whiskey broke down, causing the whiskey barrels to slide down a ravine. From that incident the spot became known as Whiskey Slide. At another location, the diggings did not yield what was thought enough in gold dust and nuggets, so the place was called Poverty Flat. Here also lived the Lily of Poverty Flat, the beautiful daughter of old-man Follinsbee, who are the main characters in Bret Harte's *Iliad of Sandy Bar*. At Red Dog, old timers say, one of the town's citizens was followed into a saloon by a black and white dog. After drinking quite heavily of the hard liquor served, he noticed the black and white dog and ran it out of the saloon, shouting, "Get that red dog out of here!" Right then a name was born for the place. Not only was the town called Red Dog, but the liquor as well.

Byrne's Ferry was known as Poker Flat, where supposedly lived the characters of Bret Harte's *Outcasts of Poker Flat*. As one gazes in silence at the group of ruined buildings huddled below Table Mountain, it is easy to

AT SECOND GARROTTE, on the Big Oak Flat Road, stands the cabin of Bret Harte, famed for his tender stories of Mother Lode life.

NEAR TUTTLETOWN is the cabin of Mark Twain, author of famous Jumping Frog story, now marked with fetes at nearby Angel's Camp.

Photographs by Leo Caloia

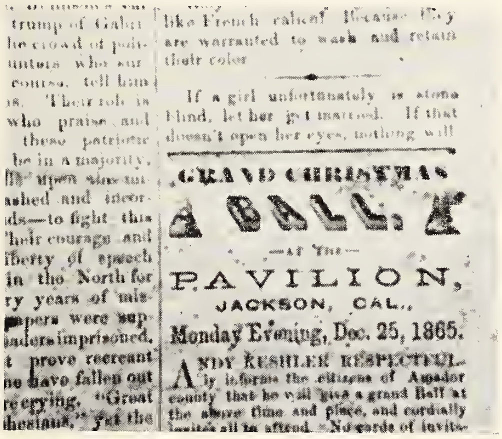


IN AURORA, once a county seat in both Nevada and California, the saloon above seems to have withstood time better than the bank at right—where only its iron-doored vault remains. First to go always were wooden roofs of these sturdy brick buildings.

turn back the years and visualize the outcasts: Uncle Billy, the Beautiful Duchess and the gallant and attentive gambler, John Oakhurst.

Then there were the outlaws and desperados. A movie made of the ghost towns of the Mother Lode should mention such bandits as Joaquin Murieta, Sam Browne and Black Bart. Joaquin Murieta, who turned bandit when miners mistreated his family, spread a reign of terror from Placerville to Los Angeles, where he killed a sheriff near the Plaza. However, he was known as the Robin Hood of El Dorado, always ready to lend a helping hand to the poor and robbing only those whom he thought had forced him into outlawry. But he was a dour, lone operator, without the gay band of Sherwood Forest.

One of the most colorful bandits of the gold towns was Black Bart. His exploits and deeds were known far and wide and are the basis to this day of countless stories, including the movies of Hollywood. At one time this famed bandit was even paid $225 a month by Wells-Fargo Express *not* to molest their stages. "If you can't lick them, join 'em," apparently was the attitude of Wells-Fargo in hiring this famed desperado to cease and desist.



like French calico? Because they are warranted to wash and retain their color

If a girl unfortunately is stone blind, let her get married. If that doesn't open her eyes, nothing will

GRAND CHRISTMAS

BALL,

—AT THE—

PAVILION,

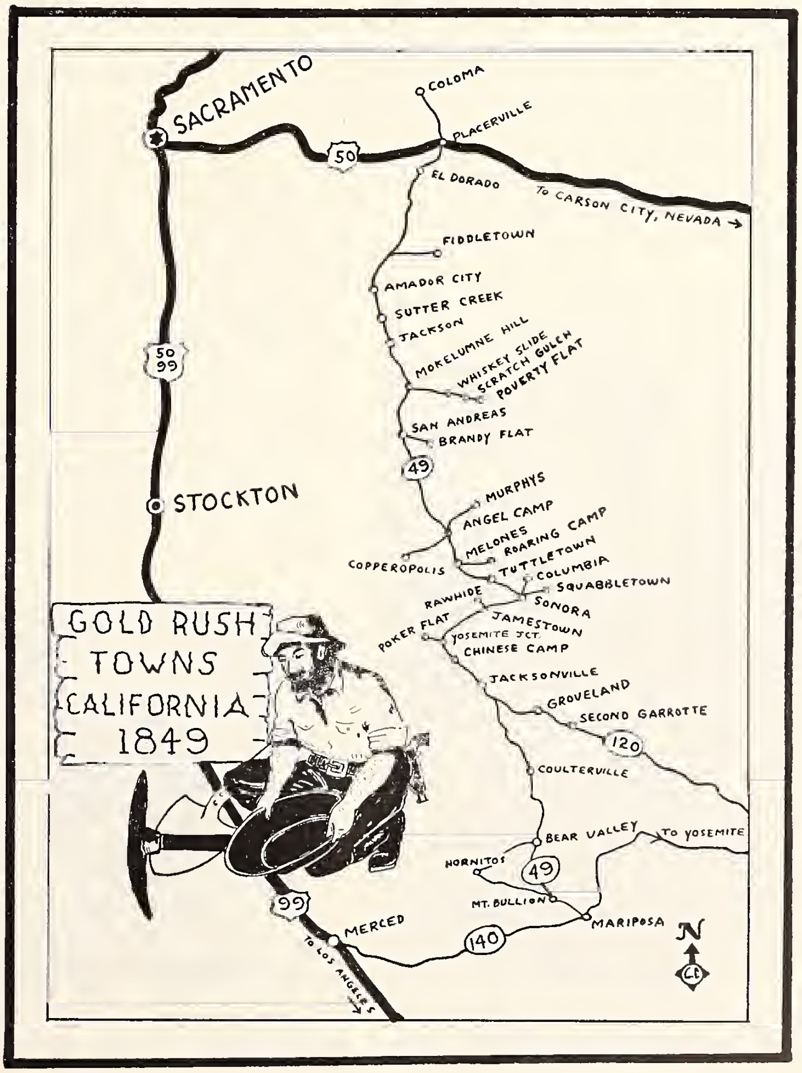
JACKSON, CAL.,

Monday Evening, Dec. 25, 1865.

ANDY KESHLER RESPECTFULly informs the citizens of Amador county that he will give a grand Ball at the above time and place, and cordially invites all to attend. No cards of invita-

NEWSPAPERS lining the walls of a shack at Forest Home show Civil War dates clearly in closeup.

BRICK WALLS of this livery stable in Aurora are still standing, but its wooden roof has rotted.



JUNGLE JACK REPORTING

JOHN M. SHEPPARD, ACL

How an American amateur, long a familiar of the southern rain forests, hunts the head-hunters with camera, color film — and quinine

I HAVE just returned from a jungle Indian hunt down here in Ecuador, South America, a country where I have made my home for the past twelve years.

Shooting savage or semi-savage aborigines has long been a hobby of mine—but with a camera rather than a gun. During late June last year I filmed the Andean Otavalo Quichuas in their annual fiesta to Inti, the sun god, and now I have put the strange Colorados, or self-styled "Tchachillas" on 16mm. film. These latter Indians, denizens of the lush rain forest, paint their bodies and even their hair a brilliant scarlet with the seed dye of the achiote plant. Pictured against the backdrop of jungle greens, they make a startling and vital subject on color film.

Long tropical residence and frequent contact with Indian tribes in South America have given me, perhaps, something of an insight into the character of these jungle and mountain folk. If you are coming down this way, my findings may prove of interest and value to you.

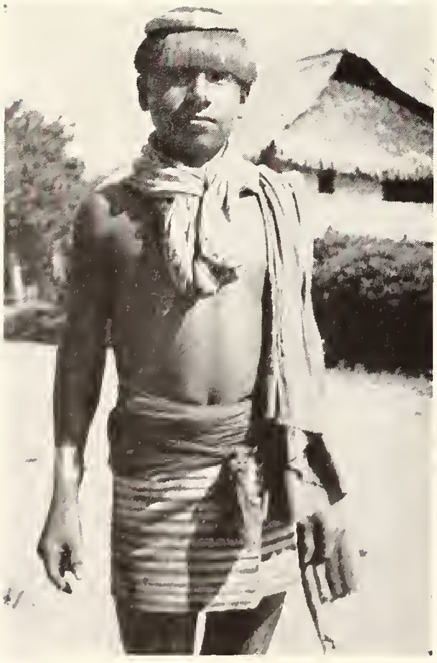
First of all, ingratiate yourself. Be a good fellow. Don't march in to an Indian village, set up your tripod and camera and start firing away without so much as a "by-your-leave." You wouldn't relish an utter stranger barging up to your front door with a superior attitude, unlimbering a strange apparatus and poking it at your nose. Well, the Indians don't either. So take it easy. Leave the camera and tripod in their cases. Walk about. Show an interest in what's going on. Pass around your smokes; smile, drag out a bag of candy for the little ones, and *get acquainted!* Once you are established as a friend, it's time to talk about picture taking.

Since you're after something from the Indians (pictures), it is only fair that you should give something in return. But what you give and, more important, *how you give it*, will determine the amount of film you will be allowed to shoot, and how good your pictures will turn out. So give, but don't bargain. The fellow who flashes a bank-roll and then offers to buy his pictures may get them all right; but it's six, two and even that they'll be posed, stilted and harsh. The Indians will wear their fixed tourist smile which does little to conceal their "get-it-over-with" attitude. And trying the often-advised telephoto lens at long distance is just another way of stealing your shots. When you point your camera at an Indian, don't think that because you have moved back several yards he is fooled. If a man points a pistol at your head from six feet, or a heavy-calibered rifle at you from a hundred, it's the same thing, isn't it? And so it is with your camera.

Actually, five-grain tablets of bisulphate quinine have brought me more good pictures than dollar bills, and with far greater enthusiasm. If you're in the jungles you can be sure of two things: first, some of the Indians will have malaria. Second, some of them are sure to be suffering from dysentery. In South America, the *Jefe* or chief, and the *Brujo* or medicine man of practically every tribe can be depended upon to speak some Spanish, or in Brazil, Portuguese. Probably thirty percent or more of the men (but not the women) also will understand a smattering of Spanish. And you don't have to be a linguist to learn that *paludismo* means malaria, and *disenteria* means dysentery. So get hold of the *Jefe* or the *Brujo* and, repeating the ailment for which it is intended, present him with a box of quinine or atabrin tablets for malaria, of carbontren for dysentery. This gesture can be an easy open-sesame for you.

Some tribes down here such as the Aushires, more commonly known as "Aucas," must be carefully avoided. These untamed savages kill on sight; and there is no such thing as friendly overtures as far as they and certain kindred tribes are concerned. But I have worked with the Jivaro head hunters, the Cayapas, Colorados and Quichuas with perfect immunity and with fair to excellent results by first establishing friendship and then frankly asking their cooperation in my movie making. Almost invariably it is given with a smile, espe-

[Continued on page 157]



A COLORADO INDIAN boy, with both hair and body painted red with native seed dye.

MARIA ALVAREZ, Ecuadorean wife of the author, and their five year old daughter, Jarita Jacklin, are important aids (he says) in getting friendly cooperation of Indians.

News of the Industry

Up to the minute reports on new products and services in the movie field

DAVID GOLDSTEIN, right, president of Elgeet Optical Co., Rochester, and Beaumont Newhall, the curator of Eastman House, study the lens company's display, a gift to the memorial photomuseum.

Inside a lens Ever wonder how a complex, high-speed lens gets that way? If so, a recent wall display donated by the Elgeet Optical Company to Brackett Clark Hall of Eastman House, in Rochester, will answer your interest.

The display shows the development of a 13mm. *f*/1.5 wide angle lens for 16mm. cameras, tracing its growth from detailed engineering drawings, through an exploded assembly of its hundreds of parts, to a cross section of the lens itself.

Clingtite Pliable, red plastic letters, which will adhere on contact to glass, steel and other non-porous surfaces, are offered in an assortment of 157 characters (1 inch high), together with two 8 by 10 inch title boards, in the Clingtite kit for $2.95. The company, Clingtite Products, 4844 S. Ashland Avenue, Chicago, Ill., offers free sample letters and a titling suggestion sheet to Movie Makers readers.

A movie "must" Kodak's latest booklet — called the *Kodak Cine Photoguide* — simply has to be seen to be believed. Ringbound in a four-color fabrikoid cover, it is comprised of 32 "pages," which are more accurately described as individual, pliable-plastic data cards, 4 by 4¾ inches in size. Packed into this pocket-sized format are an incredible number of helpful facts and figures for the active amateur filmer.

The *Cine Photoguide* is divided into three main sections, each handily tab-indexed. These are Exposure (15 pp.), Story (4 pp.) and About Lenses (12 pp.). Included in this coverage are no less than five of Kodak's familiar dial computers, for (1) daylight exposure, (2) floodlight exposure, (3) plotting a story, a dial called here the Kodak Movie Organizer, (4) depth of field, and (5) effective closeup apertures.

Of the five, the Kodak Movie Organizer is unique, in that it pins down basic film planning for the first time in computer format. Movie Makers will analyze this remarkable device at length in our July issue.

The *Kodak Cine Photoguide*, a movie maker's must, is at your dealer's for $1.75.

Revere T-700 Latest in a line of magnetic tape recorders created by the Revere Camera Company is the Model T-700, incorporating what the maker calls "balanced-tone" control of amplifier and acoustic system to create a frequency response of from 80 to 8000 cycles per second.

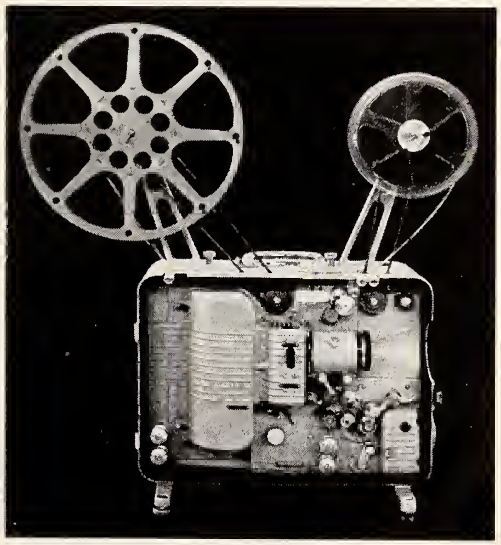
Other technical features of the T-700 are push-button controls of the record, playback and stop functions; an index counter for "cataloguing" the positions of varied recordings within a reel of tape, and a high-speed forward and rewind lever. Two hours of recording time are offered by the unit's 7 inch reel, 3¾ speed and dual-track design. Standard equipment includes a microphone, radio or phono input cord, two reels (one with tape), and a carrying case, at a list of $225.

Award to Hargrave Thomas J. Hargrave, president of the Eastman Kodak Company, was named winner last month of the 1952 award from Rochester's Rotarians for his "outstanding contributions" to this upstate New York community.

Mr. Hargrave has been general chairman of the Rochester Community Chest for two years, is a former president of the city's USO and was twice chairman of local Red Cross campaigns.

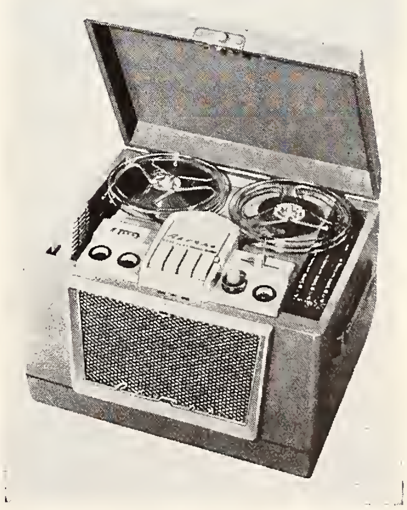
Two-lens viewer A two-lens optical system, guaranteed by the manufacturer to create more magnification than in any similar unit, has been added recently to the Guild 35, a hand-held viewer for 35mm. slides and film strips. A product of Craftsmen's Guild, 1001 N. Orange Drive, Hollywood 38, Calif., the new Guild 35 will remain at its former price of $3.50.

Jiffy screen The Radiant Jiffy, 36 inches square and weighing only 6 pounds, is the most recent contribution of the Radiant Manufacturing Company to projection comfort. Designed for use on tables or desks, the Jiffy has rubber tipped feet to pro-



MAGNETIC-ON-FILM, left, adds a new adherent with the 16mm. optical-magnetic sound projector pictured, a product of the DeVry Corporation, Chicago. The unit will be fully analyzed in an early issue of MOVIE MAKERS.

MAGNETIC-ON-TAPE, right, adds refinements in the Model T-700, latest in well-liked line of recorders created by Revere Camera Corporation at $225.



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tect these surfaces; it also is equipped with a quick-action hanger for use as a wall unit.

The Jiffy's screen material is Radiant's new Perma-White matte screen surface, which is washable and will not peel, crack or rot. $7.95 complete.

EK retirements With an aggregate among them of 107 years of service in the Eastman Kodak Company, the following have retired recently: William H. Zimmer, suggestion system expert; Otto W. Cook, manager of Kodak Park film manufacturing, and Irving C. Matthews, service section head in the chemistry division of EK's research labs.

New Hypan Ansco Hypan, long a popular black and white emulsion with amateur filmers, is now being released in a new and improved version for both 8 and 16mm. cameras. Characteristics of the new film include ASA indexes of 40 (D) and 32 (T); a medium brilliant gradation of tones from clear, crisp whites to a rich blue-black.

The new Hypan is being offered in the following units, all rolls: 100 feet 16mm., $7.35; 50 feet 16mm., $4.27; 25 feet Double 8, $2.90. All prices, of course, include processing by the manufacturer.

Kinoptiks Five new lenses for C mount 16mm. cameras, manufactured by the Kinoptik Company, of Paris, France, have been announced as available in the United States. Varying in speed from *f*/1.9 to *f*/2, they progress in focal lengths of 20, 25, 32, 50 and 75 millimeters. The prices begin at $123.44 and scale upwards to $152.50.

Technical features of the Kinoptik objectives are T-stops as well as *f*/ numbers, equidistant aperture markings for easy reading, and a six element, fully coated lens design. A leaflet on these lenses may be secured from Victor Kayfetz, sales agent, at 130 East 56th Street, New York 22, N. Y.

A camera cradle of many uses

[Continued from page 139]

that the density of the cast shadows would be visible on the pavement.) The plywood sheet in position is covered alternately with aluminum foil or white fabric, depending on the need for a hard or soft quality in the reflected illumination. And, of course, the pan head again provides the ultimate in directional flexibility.

Fig. 3 shows the fourth use I have found for my gadget—and it needs little in the way of explanation. The strap is now in a horizontal position, affixed to the tripod by the middle threaded hole. Thus positioned, it makes a handy and again maneuverable mount, this time for a pair of clamp-on flood lamps.

If I discover any other uses for this simple and inexpensive accessory, I'll let you know. In the meantime, why not make one yourself—and put this handy-andy angle iron to work? You'll be glad you did. And you can write me, care of the League, about the uses *you* discover.

Building a zoom titler

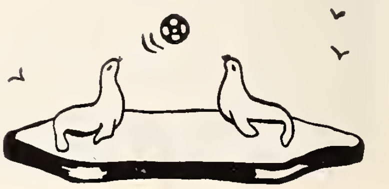
[Continued from page 138]

through the drill rods which serve as rails for the camera carriage, so that the single top bar and the twin bottom bars can be firmly dowelled to these rails. And before attaching the top bar, make sure that you have slipped the carriage onto the rails. Carry on then with the complete assembly.

TITLE CENTERING

With your titler bolted to the baseboard and your camera bolted to the titler, it is obvious that the position of the camera lens (that is, its line of sight) is a fixed quantity in determining title centering on the baseboard. Therefore, the solution must be found in the movable quantity—which will be a test title target.

To create such a target, secure a piece of cardboard slightly larger than the field of the camera at its extreme distance from the card. At 48 inches, for example, this field would be approximately 12 by 15 inches with the standard camera lens. Rule in on this card (in India ink) vertical and horizontal cross lines; then, from their center point, inscribe with a compass a series of con-



centric circles spaced 1 inch apart. Number these 1 inch lines and then rule short spacing lines between them at ¼ inch intervals.

With your test target completed, lay it out on the drawing board in a position which seems (simply by visual calculation) to be centered under the lens. Now, looking through your viewfinder, jot down on a sheet of paper the exact dimensions of your viewfinder image as shown on the test target. The image itself, of course, will be off-center due to parallax; what is important to know and record is *how much* off center.

For you will now take a brief test shot of the title target in this position. Positive film, which you can develop at home, will do. With the processed film in hand, project it and note down the exact dimensions of the image on the film. Most likely it will be slightly off-center—unless you are truly lucky. But the target lines will tell you how much—top and sides—your card was off-center; say ¼ of an inch on the vertical dimension, ½ inch on the horizontal.

With these findings in hand, move the test target on the baseboard to a new position until these exact amounts (¼ and ½ inches) have been corrected in the viewfinder image. Shoot another test strip to make sure you're right—and then mark off your findings on the baseboard itself.

And now . . . good zooming!

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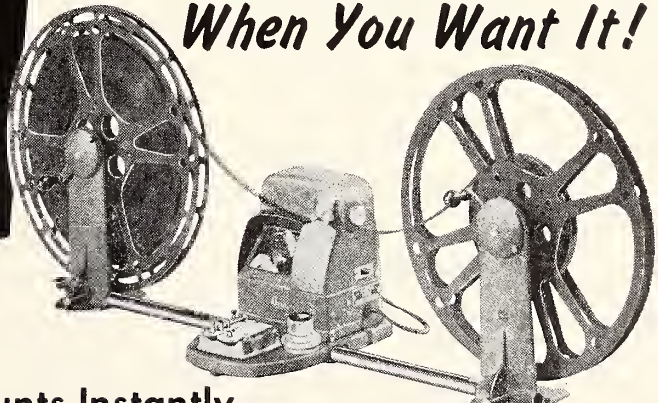

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■ BELL & HOWELL. 8mm. Trilens camera, f/2.5 and 1½ telephoto lens, coated, $118.00. WILLIAM SCHWARZ, 701 West 189th St., New York 33, N. Y.

■ ZEISS Movikon 16mm. camera with 1″ f/1.4 Sonnar, 20mm. f/2.7 Tessar, 3″ f/4 Sonnar, leather combination case. Excellent condition, $325.00. BOSTON STORE, Camera Department, Milwaukee 3, Wisc.

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ACL annual meeting

[Continued from page 142]

Model K. There followed over the years a Filmo 70-D, two Filmo magazine cameras, a Cine-Kodak Special I and finally a C-K Special II and a C-K Magazine camera. The latter two comprise the present Gunnell working equipment.

But, as it should be, the make or model of camera used apparently had little bearing on what their operator was to bring from them. As of today Mr. Gunnell has placed thirteen times in ACL's Ten Best contest, including *While The Earth Remaineth*, Maxim Memorial Award winner in 1945; he has won the annual contest of the MMPC four times, a unique record in that club; he has placed pictures nine times on MMPC Gala Show programs, seven times on gala programs of the Brooklyn Amateur Cine Club, and five times in the motion picture division of Tops in Photography—an annual exhibition by the Metropolitan Camera Club Council, a New York still-picture group.

As if these contributions to the cause were not enough, Mr. Gunnell has shared generously of his filming skills both in and out of formal membership in photo groups. He has been a member of the ACL since 1931, the MMPC since 1933, the Staten Island Cinema Club since 1936, the Staten Island Camera Club since 1944 and the Photographic Society of America since 1945.

His lectures and demonstrations in the field of amateur filming are too numerous to name. But, as a few samples, he conducted in 1943 and again in 1944 two complete courses in movie making for novice members of MMPC; he has been a guest lecturer at more than a score of cine clubs in Connecticut, New York, New Jersey, Pennsylvania and the District of Columbia; he has contributed more than two-score articles on amateur filming to Movie Makers, *U. S. Camera*, *Trailer Travel*, *PSA Journal*, *Photo Almanac* and New York newspaper photo-columns, and he has produced documentary and educational films for the Staten Island Museum and the Staten Island Historical Society, thus serving the community in which he lives and is a teacher.

Honors in grateful recognition of these tireless efforts have been many and continuing. Beginning with his elevation to the Fellowship of ACL in 1942, Mr. Gunnell has been named an Honorary Life Member of the Brooklyn Amateur Cine Club in 1945, an Associate of PSA in 1947, a Fellow and life member of the Staten Island Institute of Arts and Sciences in 1948, a Companion of the Oval Table Society in 1949, an Honorary Life Member of the New York Color Slide Club in 1951, an Honorary Life Member of the Washington (D. C.) Society of Cinematographers in 1952—and now, a director and vicepresident of the Amateur Cinema League.

Frank Gunnell began the life which was to lead to such laurels forty seven years ago in New York's borough of Richmond. That he still lives there, however, is no indication of the stay-at-home. For the Gunnell family (comprising, besides him, his wife Alberta and a 20 year old son Donald) are inveterate travelers. Fifteen cross-country trips, as well as journeys to Canada, Mexico, Bermuda and the West Indies, lie behind this compact and congenial group. Shared also are their triumvirate interests in flora, fauna and amateur filming.

The familiar Gunnell production signature is a happy emblem of this community of interest. Drawing a syllable from the first name of each, it reads: *Al-Fra-Don Productions present* . . . To the relief, perhaps, of countless despairing contestants, this symbol will now be seen no more in Ten Best competition.

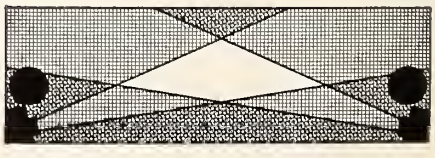
WALTER BERGMANN, FACL

Walter Bergmann began making amateur movies so long ago (1932) that his first camera was a 9.5mm. Pathex, then still being imported from France. But the advent of the 8mm. system in that same year soon killed American interest in 9.5. Mr. Bergmann switched to Sixteen with a Cine-Kodak Model K, and later with a Cine-Kodak Special, which is still his current camera.

A resident of Mount Vernon, N. Y., Mr. Bergmann was a founder member in 1934 of the Mount Vernon Movie Makers—a club which he has served variously as vicepresident and president, and where more than eight of his pictures have won awards in that group's annual contests. His placements in the ACL Ten Best Contest began in 1943 with *A Day at the Zoo* and continued with *As Ye Sow*, 1944; *Squeaky*, 1945; *Squeaky's Kittens*, 1946; Behind the *Red Feather*, 1947, and *Young Fella*, 1948.

Ever one to share his filming skills with others, Mr. Bergmann has been a frequent contributor to Movie Makers, *Popular Photography*, *American Cinematographer*, *Science Illustrated*, *Everybody's*, *The National Humane Review* and several newspaper photo-columns.

Mr. Bergmann first joined the Amateur Cinema League in 1940. In 1947 he was named to its Fellowship with a directorial citation which concluded: "Good amateur and good citizen, he has



served personal movies effectively and he has won distinction in so doing." These words were well chosen. For Walter Bergmann's warm interest in civic affairs is sincere and of long standing. Besides his film for the Mount Vernon Community Chest, he has for five years taught two courses annually in movie making for the Adult Recreation Commission of the Westchester County Center, and he is now president of the Altogethers, a neighborhood civic group in Mount Vernon.

On the personal side, Mr. Bergmann is 54, married and the father of two daughters of college age. "My wife, Violet," he says, "and the two girls are ardent home movie fans—photogenic, capable actresses and helpful critics." His other hobbies are contract bridge, swimming and sailing. The latter two engage him during the summer months at the Echo Bay Yacht Club, of New Rochelle, where he has served as rear- and vice-commodore for four years and is now a member of the board of governors. Fond of animals, he also is a member and director of the New Rochelle Humane Society, and copies of his pet films are in use by the American Society for the Prevention of Cruelty to Animals.

Mr. Bergmann's entire business career has been with the Consolidated Edison Company of New York, which he joined 36 years ago. He is now manager of the company's Stores Accounting Bureau, a post which—with his degrees in accounting—equips him admirably as the new treasurer of the ACL.

FRED EVANS, FACL

Fred Evans, an unvarying apostle of 8mm. movie making, first engaged in amateur movie making in 1940. His first camera, bought in that year, was a Filmo Tri-Lens turret 8 (which he still uses), and in the same year he joined the Los Angeles 8mm. Club as a charter member. He was president of that pioneering 8mm. unit in 1943; he has also been editor of the club's bulletin, *Thru The Filter*, a member of the board of governors, chairman of the sound committee for seven years, and is presently a member of both the sound and technical committees. His membership in the Amateur Cinema League dates from the early 40's, and he was raised to ACL Fellowship in 1947.

Mr. Evans's 8mm. efforts—which are distinguished as much by good humor as they are by good filming—have been consistent first-place winners at both local and national levels of competition. Among his club award winners have been *How Time Flies*, 1943; *How To Win Friends and Influence People*, 1946; *Fred Evans 8mm. Newsreel*, 1949, and *Vacation Highlights of 1950*, in 1950. *Home Movies*, a parody of personal movie-making foibles, won him an

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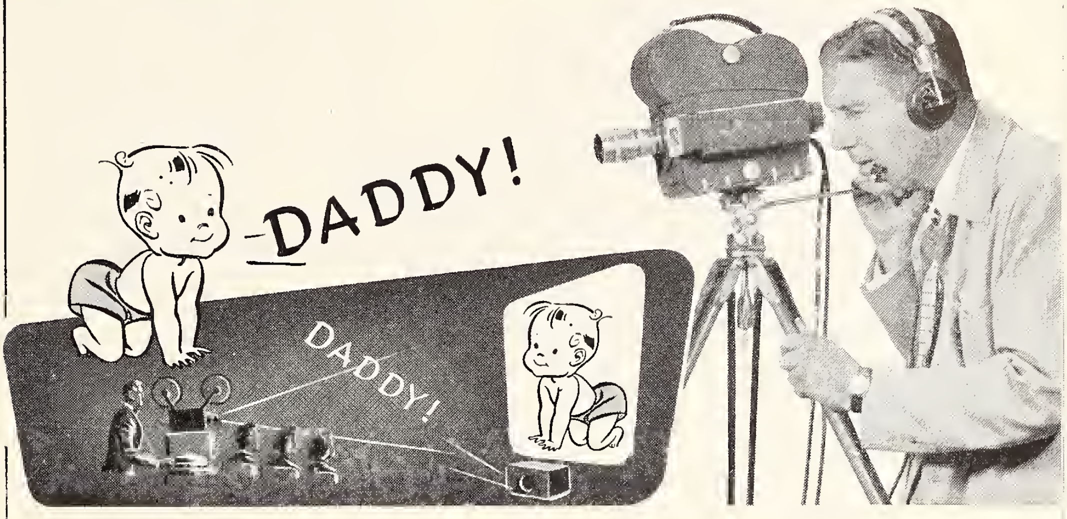
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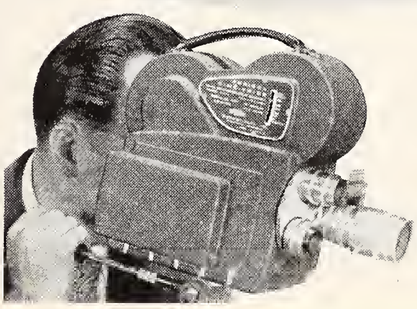

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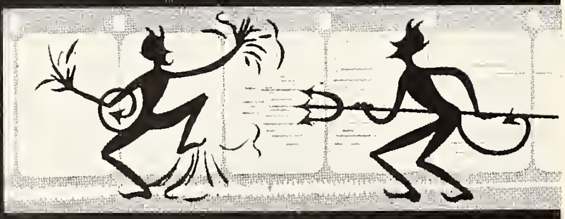

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ACL Ten Best award in 1946, which he paired with another Ten Best in 1951 for *Vacation Highlights.* He has been a frequent editorial contributor to Movie Makers, *American Cinematographer*, *Movie News*, the magazine of the Australian Amateur Cine Society, ACL, in Sydney, and *Home Movies.*

A resident of Sherman Oaks, Fred Evans is 53, married and the father of two sons—who appear engagingly on occasion in his films. His other hobbies include ranching, golf, deep-sea fishing, motoring and Boy Scout activities. He is employed by the Metro-Goldwyn-Mayer studios in a non filming capacity.

GEORGE MERZ, ACL

George Merz is one of countless fine filmers today, in and out of the League's membership, who commenced his career on 8mm. and later, for his own reasons, switched to Sixteen.

Mr. Merz took up our hobby in 1938 with a Cine-Kodak Model 60, an 8mm. roll film camera. This was followed by a C-K 90, which carried him into the magazine types, and in 1946, by a Bolex H-16. The last named, complemented by a number of precision gadgets for which Mr. Merz is well known, is his present camera.

Since 1944, when he joined the Passaic (N. J.) Cinema Club and the Amateur Cinema League, Mr. Merz added club affiliations steadily: the Metropolitan Motion Picture Club, of New York City, in 1947; the Amateur Movie Society of Bergen County, in New Jersey, 1949, and the Miami (Fla.) Movie Makers Club, also in 1949. He is currently a regular member of MMPC and MMMC; and he holds honorary life membership in the Bergen County group—an honor accorded him recently when he gave up his New Jersey residence and settled year-round in Florida.

Contest honors, totaling twenty one, have come regularly to the Merz movies, ranging from Ten Best and Honorable Mention awards in ACL's international competition to regional and local club prizes. His *Ringside Seats at Home*, a 1947 Honorable Mention winner, is regarded as the first successful effort anywhere at filming a TV picture-tube image; it was later the basis for a Movie Makers article, *You Can Film Television*, in which the author and this magazine scooped the world of photojournalism on this subject.

Now 58 and married, Mr. Merz retired in 1944 from engineering work as a pattern manufacturer. He and Mrs. Merz are enthusiastic travelers, but have settled recently at Hollywood, in Florida. There, through his outstanding contributions in putting on programs of his own and other amateur films, Mr. Merz has been named supervisor of motion pictures for the Recreation Department at the City's Municipal Amphitheatre.

Closeups—What filmers are doing

We have become modestly accustomed, over the years, to the enthusiasm with which many of our members support and propagandize the ACL. But when government bureaus start plugging for the League . . . Well, honestly, fellows, we're overwhelmed!

This is, in any case, how *we* like to explain the license plate you see pictured on this page. And it is not, our Australian agent informs us, solely a unique accident; similar ACL plates, with slightly different numbers, are simply flooding the state of New South Wales . . . Well, we *do* appreciate it!

AUSSIE STATE of New South Wales seems to be boosting ACL on auto license plates. Actually, markings which began at AAA-000 have now reached the "ACL" stage throughout NSW, reports C. H. Laver, ACL, from Wollongong.

The ACL extends its sincere congratulations to each of its members who won honors in the recent contest for amateur films conducted by the American Society of Cinematographers, in Hollywood.

Six of the filmers who placed among ASC's Top Ten are members of the League. They are, alphabetically, Samuel R. Fass, ACL, of Brooklyn; Oscar H. Horovitz, ACL, of Newton, Mass.; Al Morton, FACL, of Salt Lake City; Bert Seckendorf, ACL, of Brooklyn; O. L. Tapp, ACL, of Salt Lake City, and Glen H. Turner, ACL, of Springville, Utah.

Whether or not your summer vacation plans point toward Helsinki and the Olympic Games, we believe that every member of the League will be justly proud of the part played by ACL in securing a guarantee of free amateur filming for all visitors. You'll find it outlined in the brief article on page 143 of this issue.

Here at headquarters we regard this as a signally important achievement. To appreciate this fully, you must recall that not since the American Games in 1932 have Olympic authorities permitted amateur photography of *any* kind—still or cine. You'd expect this, of course, from Hitler's Germany in 1936. But we are still puzzled (and a little saddened) by the obdurate attitude of the British Olympic authorities in 1948. For, despite the concerted appeals of the Amateur Cinema League, speaking from America, and of the Institute of Amateur Cinematographers and the Royal Photographic Society, from England itself, Britain brusquely barred the stadium doors to all personal photography.

Not so the Finns. The ACL received their immediate assurance that these Games, staged by the world's peoples, should be and in fact were open to amateur photography by these peoples. And, as a guarantee of amateur standing, they accepted readily our ACL membership cards as a warrant of your intentions.

In deep appreciation, we are naming to Honorary Membership in the League these Finnish Olympic leaders: Baron Erik von Frenckell, president of the XV Olympiad organizing committee, and Jack E. Witikka, manager of the photography and film office.

Boston Globe

O. H. HOROVITZ, ACL, one of six League members to place among Top Ten in amateur film contest held by American Society of Cinematographers, exhibits trophy to Mrs. Horovitz.

A letter from LeRoy Segall, ACL, of Milwaukee, brings up a question which may interest all Europe-bound amateurs. "Should I," queries Mr. S., "take along a few No. 2 photofloods and some collapsible reflectors for interior filming?"

The answer, it seems to us, is an unhesitating "No!" Aside from the fact that you're supposed to be on vacation, there are two eminently practical reasons for not pursuing this policy: (1) the bulbs are fragile and will probably get busted; (2) the majority of European power lines are rated at 220 volts, on which our 110 volt lamps would be worthless.

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Chicago event The Associated Amateur Cinema Clubs, in Chicago, held its annual convention in the Hamilton Park Field House on April 20. The varied program included material in abundance for both cine and slide fans.

Clifton E. Hyland. lighting expert from the General Electric Company, staged a demonstration on *Lighting to Produce Hollywood Effects.* Dave Taylor. of WGN-TV, spoke on *The Amateur's Place in Television,* while James Fitzwater, director of visual education for Chicago's public schools, discussed *The Amateur's Place in the Field of Education.* All of the member clubs of AACC maintained booths at the convention. Screenings, demonstration of new equipment and gadgets and entertainment features made for a full day.

Milwaukee William V. Vogel, president, heads the list of new officers for 1952 of the Amateur Movie Society of Milwaukee, ACL. Frank Kreznar, ACL, is vicepresident. Emily Mohaupt and Arthur Koster, ACL, fill the positions of secretary and treasurer respectively.

English top ten Winners of the annual Ten Best competition sponsored by *Amateur Cine World*, in England, have just been announced by that magazine. They are *A Day With Looe Sailing Club*, by W. Martin; *A Dog's Life*, by Lewis Webley; *Calling To You*, by St. James Film Society; *Fair's Fair*, by Gordon Davies; *Head in Shadow*, by Markfilm Productions; *Never A Cross Word*, by Sale Cine Society; *Portrait of Wycombe*, by High Wycombe Film Society; *Sestrieres, 1949*, by Oxford University Experimental Film Group; *Student of Heidelberg*, by Cambridge Film Society, and *The Mill Stream*, by Ashley Film Unit. All but *Fair's Fair*, which is on 9.5mm., are 16mm. productions.

New club Amateur movie enthusiasts employed by the oil companies in Dhahran, Saudi Arabia, recently have formed a group called The Photographers' Guild of Ras Tanura, ACL. Edward Field is president, with Robert W. Payne as vicepresident. Darcie Williamson is the secretary, while Francis G. Tallman, ACL, is treasurer.

The club is currently engaged in producing newsreels of activities in Dhahran, especially among the American colony there. Prints will be distributed to other oil company employees in Saudi Arabia. The League welcomes the new club as a member and wishes it years of success and good filming.

Hartford's last The final meeting of the 1951-52 season of the Hartford (Conn.) Cinema Club early in May featured a nature film by Roy C. Wilcox, ACL, and a film prepared by the Tournament of Roses Association, in California. Harold Pfeiffer, of the Bell & Howell Company, demonstrated the company's new magnetic sound projector, the Filmosound 202.

Rochester The 8mm. Movie Club of Rochester, ACL, in New York, has recently completed a reorganization which resulted in a new constitution and a new name, The Amateur Movie Club of Rochester. E. E. Sercu, ACL, president, heads the list of officers who will continue in the same positions under the new club organization.

St. Louis winners O. H. Stanton, ACL, and member Schaeffer won the unspliced film contest sponsored by the Amateur Motion Picture Club of St. Louis, the former with *Golden Slippers*, the latter with *Little Housekeeper*.

The club's annual banquet is to be held this year at the Edgewater Club, 5500 South Broadway, on Wednesday, June 11, at 7:00 p.m. The annual contest awards will be made at that time and the winning films shown.

Schenectady Robert I. Reed has been named chairman of the Movie Group of the Schenectady Photographic Society, ACL. Mr. Reed succeeds Leo Schaab. The group reports a highly successful season this year, with increased membership and renewed interest.

Michigan salon The Annual Salon of the Michigan Council of Movie Clubs was held this year at Muskegon in April. A selection of films submitted for the salon were given awards and screened. These included *Tiny Town*, by Edmund Turner, special award; *Yule Surprise*, by the Long Lake Movie Club, scenario award; *Michigan's Northland*, by Earl Pennock, ACL, and Mrs. Pennock, documentary award; *Life's Little Incidents*, by George Bates, ACL, and Mrs. Bates, honorable mention, family class; *Midgie Goes Along*, by Howard Yost, ACL, and Mrs. Yost, family award; *Immortal Niagara*, by Mr. and Mrs. Pennock, honorable mention, documentary class; *The Legend of the Indian Summer*, by T. Wilcox Putnam, ACL, honorable mention, scenario class.

Over 200 movie makers attended the state-wide salon. Henry J. Reichert was salon chairman, while Mr. and Mrs. T. Franke were the council coordinators. The Muskegon Movie Club served as host.

D.C. travelers The Washington (D. C.) Society of Cinematographers, ACL, earlier this year sponsored a travelog contest. Harrison F. Houghton, ACL, club president, won top honors in the competition with his *San Francisco*, Richard H. Parvin, ACL, coming in second with *Florida West Coast.* Two 8mm. films were next in order, *National Parks in Wyoming and Montana*, by B. A. Dubais, and *Niagara Falls*, by Frank Hudson. In fifth place was *Shall We Call It Home?*, by Dale Simsonson.

San Francisco A recent screen session of the Cinema Club of San Francisco showed the following films: *The Great Barrier Reef—North Queensland*, by Eric M. Unmack; *Rambling Around Western British Columbia and Vancouver Island*, by Leon Gagne, and *High Sierra in July* and *Grand Canyon Country in September*, by Jim Barbour.

Kenosha winners Timothy M. Lawler, ACL, and his wife Dorothy captured the first prize in the 16mm. division and the Grand Award in this year's contest sponsored by the Kenosha (Wisc.)

Harold C. Ramsey

CONTEST WINNERS of the Cinema 16 Club, ACL, in Omaha, Neb., are (l. to r.) Harold C. Ramsey, second; Carroll Swindler, ACL, honorable mention, and Valfried B. Walters, ACL, first.

Joseph Houston

A MINERALS DISPLAY in the American Museum of Atomic Energy will be one of the scenes filmed by the Oak Ridge (Tenn.) Cinema Club, ACL, in its documentary picture for museum.

Movie and Slide Club, ACL. Their film was a family farce, *Duck Soup*, with a magnetic tape accompaniment.

The Hardy Ones, by Eldon L. Voelz, placed first in the 8mm. division. Other 8mm. winners were *Let's Go Hunting*, by Irwin Seideman, and *Week-end Jaunt*, by G. H. Miller, second and third, respectively. In the same positions in the 16mm. division were *Baa, Baa, Black Sheep* by the Reverend Edwin Jaster, ACL, and *The Seasons*, by Gene Arneson, ACL, with magnetic tape recording. The ACL judged the contest.

K.C. elects

In a recent election of officers by members of the 8-16 Home Movie Makers of Kansas City, Mo., Dale E. Bevard, ACL, was chosen president; he succeeds John C. Sherard, founder president of the club. The other officers include Lawrence Conrad, vicepresident; Leona Rohling, secretary, and P. E. Worrell, treasurer. New and old officers were entertained at the home of Mr. and Mrs. Rohling earlier this year, when plans for the club's future activities were mapped out.

Omaha winners

V. B. Walters, ACL, was a repeat winner in this year's Oscar Contest, sponsored by the 16 Cinema Club, of Omaha, Neb. His winning film was *Mesa Verde National Park. La Louisiane*, by Harold C. Ramsey, ACL, placed second. Carroll H. Swindler, ACL, and Harold Diers won first and second honorable mention awards, respectively.

Hamilton elects

W. J. Hill, ACL, president, heads the list of new officers chosen by the Hamilton Amateur Movie Makers, in Canada. G. F. Robinson, ACL, is vice-president, with M. Mills as secretary and Mrs. R. Britton, treasurer. W. C. Mason is program chairman; H. Yates, ACL, is contest chairman; J. Casey is technical chairman; F. D. Bliss is a member of the board; Mr. Robinson is membership chairman, and R. E. Tilbury, ACL, is publicity chairman.

Easton winners

In the Movie Division of the Easton Click-It Club, ACL, Jim Shook won first prize and the Sterling Cup in the club's annual contest awards. In second and third places, respectively, were Paul Detweiler, ACL, and Edward Delaney. In the Slides Division William Miller placed first, with Mr. Shook and Robert Youlton in second and third places. A special award went to Mr. Shook as the best, all-around club member.

N. Ireland calling

A news - filled letter has been received from the Belfast Y.M.C.A. Cine Society, in Northern Ireland, inviting movie makers to visit the club when in Belfast. The secretary is E. Silver, at 23 Church Street, Belfast.

The club's activities have caused the group to change from one meeting monthly to weekly sessions. A unit of the club won the Festival of Britain Northern Ireland Cup a while back for *Yarn from Belfast*. During the past year the club made a film for the local Antrim County Council called *Evening Comes*, treating of the problems of caring for the aged and infirm. The film, 950 feet of 16mm. black and white, is being widely distributed over the country.

So. Africa gala

The sixth annual *Films of the Year* exhibition was presented earlier this year by the Amateur Cine Club of Johannesburg, ACL, South Africa. The program follows: *Skyroads*, by Arland Ussher; *Feathered Gold*, by C. D. Adams; *The Silver Fox*, by B. T. Smith; *Wonders of the Deep*, by R. H. Tibbs; *Sanctuary*, by A. I. Broughton, and *Road to Avalon*, by S. S. Hayward.

Jungle Jack reporting

[Continued from page 148]

cially while they are engaged in a celebration, or fiesta.

And now another aspect of Indian character. Most, if not all, Indian peoples are fond of liquor in one form or another. They brew it themselves, and it plays an important part in their festivities—as spirits do the world around. Thus, once you are established upon a friendly footing, you will be asked to drink with them if a fiesta is afoot. But strangely, by long-adopted custom, you are allowed to take the liquor into your mouth and then spit it out again. The important thing is that you *must* go through this act or you will have insulted your hosts. To flatly refuse the

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WEALTH OF EXPERIENCE

"WITH the addition of four more active amateurs to the League's board of directors, we shall bring to bear upon our activities a wealth of experience and ability represented by these men. . . . And we must impress upon movie makers everywhere the enormous stimulation that may be theirs from association with these men—and all others—who share their hobby."

Thus, in part, spoke Joseph J. Harley, FACL, the League's President, in his report to the ACL membership at our annual meeting last month. He was referring, of course, to the four new directors added at that meeting to the League's board. Their individual achievements, awards and honors are recounted in detail elsewhere in this issue. But in the aggregate, the "wealth of experience" which they bring to the League's guidance and welfare is indeed impressive. Give or take a few figures, we add it up this way . . .

In their careers as active and able amateurs, these four men have compiled a total experience of 67 years of filming. They have produced among them an uncountable number of complete and competent films. (One of them alone, for example, has produced more than 60 finished pictures in 22 years of amateur film making.) From among this unknown number of fine films have come at least 52 recognized award winners, on local, regional or international contest levels. And, added to these awards, this quartet of cameramen has coralled more than 20 non-competitive honors and citations. Latest (if not the least) of them are their elections as ACL directors.

We believe that movie makers everywhere *will* feel a sense of stimulation in associating with these men in ACL membership. Here at headquarters we join with President Harley most heartily in welcoming them to the League's team.

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gourd containing *chicha* or *aguardiente* is tantamount to slapping your host in the face. It simply isn't done. So I always appear as anxious to drink with my redskin friends as they are to have me. But as soon as I sip what amounts to about a teaspoonful, I turn my head slightly to one side and expectorate. Protocol has been observed, everyone is happy—and *you* can keep your wits about you. Because sometimes during a fiesta the Indians do *not*.

While I was filming the sun god fiesta in the high Andes, most of the Quichuas became drunk and a quarrel broke out between them. Prior to the serious drinking, I had already placed myself on a friendly footing. So when the fight got under way, I neither interfered nor retreated from my station under a nearby tree, but went clamly on with my filming. The result, as it turned out, was quite thrilling. There were wild swings, bloody noses and some clean knock-outs. But no weapons were involved, since the Indians themselves had made a fast rule against bringing either machetes or firearms to the celebration. As a climax to the fighting I caught something on film that I never expected to see—and would not have believed without seeing it. Two of the contestants, the victor and the vanquished, embraced and actually kissed. It was a clear case of "kiss and make up."

The most important *don't* in filming aborigines is don't pay any undue attention to their women. Most tribes are very touchy on this point; and even though your interest may be only casual, it probably would be misinterpreted—with some element of danger to yourself. Thus, the greatest asset that you can have is to be accompanied either by your wife or a girl child. The very fact that you bring your own little girl or wife with you shows confidence, breaks the ice and enables your feminine contingent to get "next" to theirs. While their woman are taboo for you, they are wide open for your wife, and doubly so for your youngster.

Mary, my Ecuadorian wife, often accompanies me on picture-taking expeditions. And more recently, Jarita Jacklin, my five year old daughter, has joined me on motion picture trips and story assignments. She makes herself right at home with the Indians and soon has them both figuratively and literally "eating out of her hand."

In last July's issue of *Sports Afield* I had an article entitled *Bodoquera, Long "Rifle" of the Jungle*, which called for stills of Jivaro head hunters trailing and shooting game with the blow-gun and curare-tipped poisoned darts. Jarita went into the *selva* with me, tramped the trails and rode the long, narrow dugout canoes. When the child tired, there was always a husky head hunter ready to tote her, piggy-back. She had the time of her life among these semi-naked but (with us) good natured savages.

Jarita made such a hit with the Quichuas (Incans) that before we left they had taught her to dance their famous *Cachullapi;* also their women-folk presented her with a complete Quichua outfit of clothing. I have since filmed the child doing this dance, and next on her schedule is a Spanish *la jota* and then a *fandango*, both in high comb, lace mantilla and an appropriate 18th Century Spanish gown. . . . But this is getting away from Indians and how to film them.

In short, then, be friendly and do not act superior. Pass out gifts such as candy for the youngsters, smokes for the men and needed medicine through the Chief or *Brujo*. Avoid their women and spend some time getting acquainted before attempting to take pictures. When you do, do it openly and honestly; but don't ask them to fake or pose for you. And if your best efforts fail, and the Indians flatly refuse to allow pictures, be smart. Get out of there, *ya mismo*, now!

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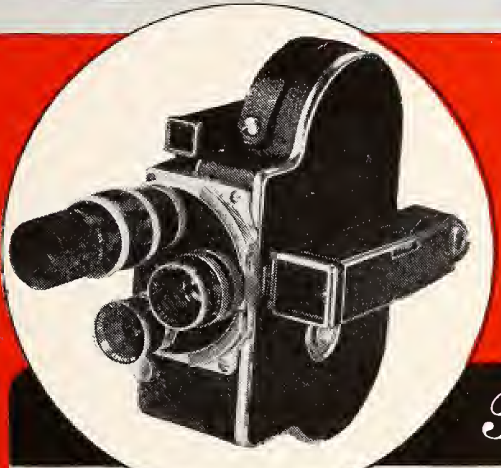

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Movie equipment is, or should be, a lifetime investment. Why trade up the expensive way through a succession of second-rate products, or cameras that remain only *almost* as good as the best? No matter where you live or work — be it Key West or Seattle, Korea or aboard the U.S.S. Tripoli — Dowling's *EASY* Monthly Payment Plan makes it possible for you to own and film with a BOLEX . . . now. P.S. Of course, we do take trade-ins. Quite likely our allowance will more than cover the down payment!

Bolex De Luxe H-16

Even among the aristocratic Bolex family, here's the very best . . . the DE LUXE H-16 with a battery of the 3 top (Swiss) Kern-Paillard "Visifocus" coated lenses:

- Switar 25mm (normal) F1.4
- Yvar 16mm (wide angle) F2.8
- Yvar 75mm (telephoto) F2.8

The deluxe model is equipped with both Eye-level (through-the-lens) Critical Focuser; and the Octometer, parallax correcting variable viewfinder. Included also is a top-grain compartment carrying case, model H-1. Complete price $705.50 Cash or $70.55 *Down*.

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("Leader" models are equipped with Trifocal Viewfinder, instead of Eye-Level Focuser and Octameter.)

H-16 Leader with Lytor ctd. 25mm F1.9 Lens $299.50 *Cash* or $29.95 *Down*
H-16 Leader with Pizor ctd. 26mm F1.9 Lens $339.00 *Cash* or $33.90 *Down*
H-16 Leader with Switor ctd. 25mm F1.5 Lens $366.75 *Cash* or $36.67 *Down*
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Lend an Ear! Without added charge, *Dowling's* Fifth Avenue will supply your *new* H-16 with factory-installed sound sprockets, for use with the latest sound recording projectors. Installation of sound sprockets on cameras now in customers' hands $13.50.

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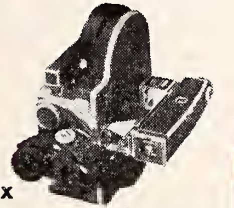

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Holidays—or *any* day—the "Royal 16" is the finest personal movie maker of them all. You can show its marvelous pictures on screens up to 10 feet or more in width—crisp, colorful, *alive!* The smiles, the gestures, the endearing mannerisms that *are* your youngsters . . . they're all there, to enjoy again and again and again, in movies you make yourself.

Yet the "Royal" is a wonderfully easy camera for the beginner. Loading's by magazine. Just open the cover, pop in the film. A built-in guide tells you how to expose for every shot, outdoors or indoors. And you needn't even focus if you don't want to. For the expert, the "Royal" is sheer inspiration. Extreme close-ups? The "Royal" focuses down to inches. Slow-motion, telephoto, wide-angle, or single-frame shots? The "Royal" will step right along with you, stride for stride. It's really remarkable that the "Royal 16" is only $176.25, with superb Ektar *f*/1.9 lens. (You can buy it for $162.15 with an *f*/2.8 lens, and most Kodak dealers offer easy terms.)

- *If greater movie economy is your objective, ask about the other Kodak movie makers. For example —the amazing Brownie Movie Camera which uses 8mm. film, costs only $43.30.*

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MOVIE MAKERS

JULY
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THE MAGAZINE FOR 8mm. & 16mm. FILMERS

MAGNETIC FOR DE VRY • A CLOSEUP COMPUTER • EK'S SHOT PLOTTER

YOU CAN WIN

THE HIRAM PERCY MAXIM AWARD OR PLACE IN THE TEN BEST CONTEST

The AMATEUR CINEMA LEAGUE invites you once again, as it has done every year since 1930, to submit your movie making efforts in the oldest, most honored contest in the world of personal filming — the ACL selections of Ten Best Amateur Films of the Year and the Hiram Percy Maxim Award. The contest is open to amateurs anywhere in the world, using 8mm. or 16mm. film, black and white or color, silent or sound, in short or long reels and on any subject.

The Ten Best selections are made by the trained staff of the Amateur Cinema League, men who see and evaluate more than a quarter million feet of film each year. The selection is *not* limited to League members—any amateur filmer, anywhere, may compete. What the judges seek first is sincerity—sincerity of camera work, film planning, editing, titling and, above all, *creative movie imagination.* Any fine film can win . . . it may be *your* film!

THE MAXIM MEMORIAL AWARD, established in 1937 in honor of the League's Founder President, has become by international acclaim the most treasured trophy in the world of amateur movies. A cash prize of $100.00 and a miniature silvered replica of the Memorial is given annually to the one amateur whose film is judged the *best* of the Ten Best. In its fifteen year history, the Maxim Memorial Award has been won by films of every type—8mm. and 16mm., long and short, silent and sound, factual and story. This year it may be won by *your* film.

ALL AMATEURS honored in the Ten Best competition will receive a distinctive ACL Award Leader, animated and in full color, as well as a handsome, hand-lettered ACL Award Certificate in recognition of their outstanding efforts.

SEND IN YOUR FILMS NOW

It is not too early to send your films in for judging. The contest closes October 15, 1952. Send the entry blank below for each film you submit to:

AMATEUR CINEMA LEAGUE
420 Lexington Avenue New York 17, N. Y.

Send the Entry Blank below (or a copy of it) via 1st class mail for each film that you submit.

I, ______________________, certify that
(name)
I have read the rules governing the ACL selection of the Ten Best Amateur Films of 1952 and the Hiram Percy Maxim Award and that my entry is in full compliance with these rules.

☐ Please return via Express Collect.

☐ Enclosed is $______ for return via______________

Name of Film______________________

Camera used______________ Date______________

Signature ______________________

RULES GOVERNING THE ACL SELECTION OF THE TEN BEST FILMS of 1952 AND THE HIRAM PERCY MAXIM AWARD

1. The ACL Ten Best competition is open to amateur filmers everywhere in the world. Films eligible to compete may be produced on 8mm. or 16mm. stock, black and white or color, silent or sound, in any form, and may be on original or duplicate stock.

However, no film will be eligible to compete for any award in the competition for which the maker has received compensation or which he has rented, or for which he will receive compensation or will rent prior to December 1, 1952.

Prizes of any sort won in earlier amateur film contests shall not be regarded as compensation.

2. An official entry blank at left (or copy of it) must be forwarded by first class mail to cover each film submitted. The films themselves may be forwarded as the contestant elects, at his expense. Entries will be returned by the ACL at the expense of the contestant via the transportation he requests.

3. Film entries from outside of the United States must, because of American customs rulings, be made on film stock originally manufactured in the United States. Such entries should be forwarded by parcel post (do not enclose written matter) — not express—and must be valued at less than $100. U. S. funds.

Entries from outside of the United States which fail to comply with one or both of these provisions will not be cleared through customs by the ACL.

4. Phono records (78 or 33 rpm only), of music, sound effects or narrative, may accompany films. But start marks, the order of playing, change-over cues and desired projector speed should be clearly indicated on a score sheet. Typewritten narrative to be read during projection also may be submitted if desired. Both score sheet and narrative must be sent by first class mail.

No phonograph records of any kind can be received from outside of the United States because of trademark regulations governing this product.

Magnetic recordings, either on film, tape or wire, also may accompany films; but their reproduction will depend on our ability to secure correct playback facilities. Please indicate desired running speed where necessary.

5. No competitor will be permitted to present his sound accompaniment personally at ACL headquarters nor may he be present in the League's projection room during the competitive screening of his film.

6. The number of films honored in the competition will include the ten selected as the Ten Best Amateur Films of 1952; an undetermined number of films which, in the opinion of the judges, merit Honorable Mention, and the winner of the Hiram Percy Maxim Award, which is chosen from among the Ten Best films.

7. Every film honored in the competition will receive an ACL Award leader in full color and an ACL Award Certificate signifying the honor which it has won.

8. Selection of the ACL Award winners will be made by the trained staff of the Amateur Cinema League. Their decisions will be final and the judges cannot undertake to discuss entries comparatively with the contestants.

9. No officer or director of the Amateur Cinema League and no staff member of the League or of MOVIE MAKERS is eligible to compete in the ACL Ten Best contest.

10. October 15, 1952, is the closing deadline for the competition. All entries must reach the office of the Amateur Cinema League, 420 Lexington Avenue, New York 17, N. Y., on or before that date. Award winners will be announced in the December number of MOVIE MAKERS.

AUG 14 1952

B 371821

"The Pathe 16 is My Choice"

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Writes Father Hubbard:

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★ **BUILT-IN HAND CRANK** — Not a mere accessory which can be lost or left home but a built-in mechanism always at your fingertips for forward reverse action and additional professional effects.

★ **TRI-LENS TURRET** — An exclusively designed three lens "C" mount turret. With this Pathé feature any of the three lenses can be used without the turret projecting beyond the camera body, assuring constant protection to lenses and turret. The smoothest operating turret yet designed.

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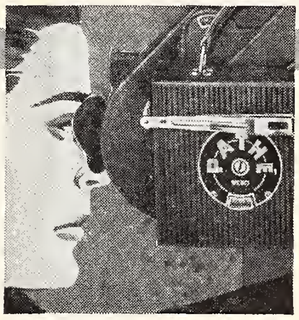

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A feature formerly restricted only to the professional cinematographers now available in the Pathé "16". You sight directly through the lens in use *while it is in use!* You can follow focus—you see when the subject moves out of the depth of field—you can achieve perfect composition — from titles to landscapes you know the exact limits of your field. Now no more out-of-focus pictures . . . no more chopped heads . . . no necessity for parallax correction—*there is no parallax.* All the advantages heretofore enjoyed by Hollywood's top cameramen are now made available to you by Pathé engineering.

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MOVIE MAKERS

THE MAGAZINE FOR
8mm & 16mm FILMERS
Published Every Month by
AMATEUR CINEMA LEAGUE

July
1952

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JAMES W. MOORE
Editor

DON CHARBONNEAU
Consultant Editor

ANNE YOUNG
Advertising & Production

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CHANGE OF ADDRESS: a change of address must *reach* us at least by the twelfth of the month preceding the publication of the number of MOVIE MAKERS with which it is to take effect.

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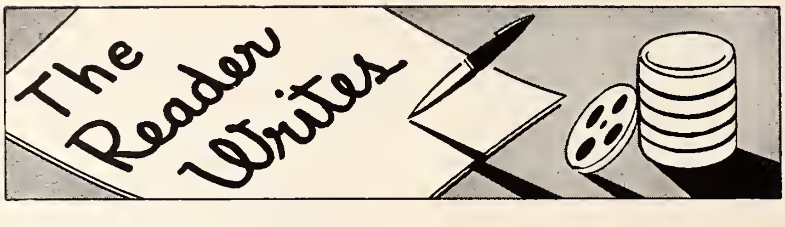

This department has been added to Movie Makers because you, the reader, want it. We welcome it to our columns. This is *your* place to sound off. Send us your comments, complaints or compliments. Address: *The Reader Writes*, Movie Makers, 420 Lexington Ave., New York 17, N. Y.

HANDS ACROSS THE SEA

Dear Sirs: I am very honored to be named an Honorary Member of the Amateur Cinema League. I accept with pleasure your membership card and the world wide association for which it stands.

Erik von Frenckell, ACL
President
XV Olympiad Helsinki 1952
Helsinki, Finland

Dear Mr. Moore: This is to tell you how much I appreciate being given Honorary Membership in your League.

Although my profession (I am a director of motion pictures, the theatre and the opera) indicates rather a professional interest, I want to assure you that I am a keen amateur filmer myself and feel rather proud of having made amateur short subjects in different parts of Europe. I send my very best wishes to the ACL.

Jack E. Witikka, ACL
Manager
Photography and Film Office
XV Olympiad
Helsinki, Finland

MEMBERS IN MONACO

Cher M. Charbonneau: I would be particularly honored if you will accept honorary life membership in our club, Les Cineastes Amateurs de Monaco. We would be equally happy if M. Harley, president of the Amateur Cinema League, would also accept honorary perpetual membership in our group.

I enclose membership cards for you both, and sincerely hope that one day you will pay us a visit in Monaco.

Dr. J. C. Torrel
President
CINEAM
Monte Carlo, Monaco

SMOKE VS. KODACHROME

Dear Movie Makers: I have just read with interest the item in your June letter column entitled *Smoke Screen*, in which a question is raised whether tobacco smoke in the air of an auditorium can be injurious to color film being projected in that area.

While we have not made any tests on the effect of tobacco smoke on Kodachrome dyes, we do know that color prints which have been hung in club rooms where there is *constant* tobacco smoke seem to change in color in six months' to a year's time.

One theory has been that the sulfur in tobacco smoke combines with moisture in the air to form sulfurous acid, which is an oxidizing agent. When it is present in the air even in minute quantities over a long period of time it would tend to oxidize the dyes used in color prints and eventually cause the colors to change. But remember that this only happens when the prints are exposed continuously over a period of months or years.

In discussing this problem with some of our color engineers here, we all feel that anyone using 8 or 16mm. color film need not worry about the film fading due to projection in rooms containing tobacco smoke.

Harris B. Tuttle, FACL
Sales Service Division
Eastman Kodak Co.
Rochester, N. Y.

Our thanks to League Fellow Tuttle for this interesting summary of an esoteric problem. . . . Will some one please pass the cigarettes?

ALONG BASIC LINES

Dear Movie Makers: It was delightful to read in the March issue the simple film plan, *Spring Is Here*. For those of us with very limited spare time, it will be quite a while before we have developed into the more complex phases of filming. I feel, therefore, that we need training and practice along basic lines.

I sincerely hope we shall find more of this type of thing in future issues.

J. W. Burrows, ACL
Edmonton, Alberta, Canada

CLUB IN ROCHESTER?

Dear ACL: If there are any 16mm. filmers in the Rochester, N. Y., area who are interested in starting a 16mm. movie club, I would greatly appreciate hearing from them. I am 22 and in my second year with Sixteen.

Jack Finear, ACL
570 Birr Street
Rochester 13, N. Y.

THE GEORGES DO IT

Dear Sirs: We would like to congratulate you on having such an active member on your board as George Merz, ACL. He recently explained to the club the benefits of belonging to the ACL, and it gives me pleasure to send you herewith our remittance for eight mem-

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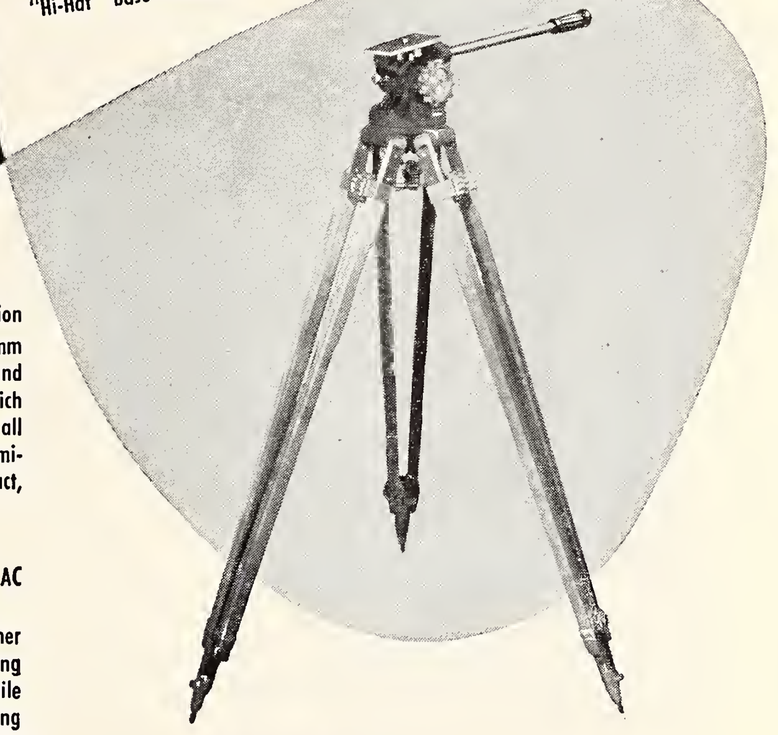

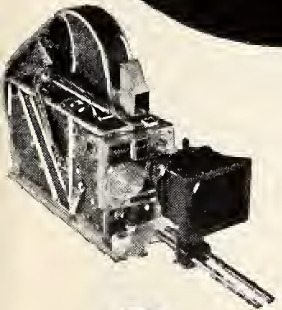

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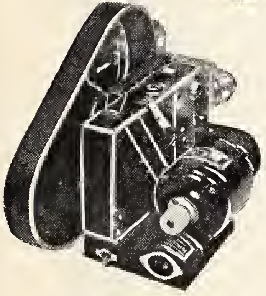

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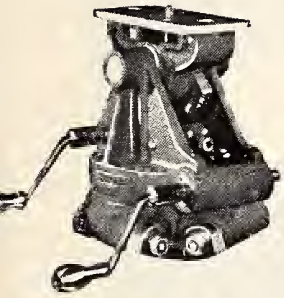
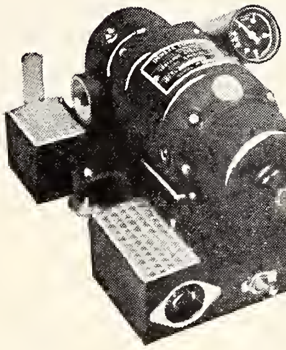


PROFESSIONAL JUNIOR TRIPOD GEAR DRIVE
Weighs only $5\frac{1}{2}$ lbs. and is interchangeable with friction type head on standard tripod base. Handles various types of cameras. Snap-on metal cranks control pan and tilt action from both sides.



VARIABLE SPEED MOTOR—110 Volt AC/DC— with Tachometer for EK Cine Special
Motor drive your Cine Special with confidence! Tachometer is mounted in clear view of operator. Calibrated from 16 to 64 frames per second. Definite RED marking for 24 fps. Electrical governor adjusts speeds. Steady operation at all speeds. No adapters needed. Motor coupling attaches to camera and couples to motor. Spring steel drive arm shears if film jam occurs. Easily replaced.

If you work with film... for Studio, Newsreel, Commercials, Business, Industrial or Home Movies — it will pay you to get to know us. The country's foremost professionals depend upon our portable, versatile, adaptable equipment.

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and manufacture Lens Mounts and camera equipment for 16mm — 35mm and TV cameras.

We Calibrate Lenses Precision "T" STOP CALIBRATION of all type lenses, any focal length.
Our method is approved by Motion Picture Industry and Standard Committee of SMPTE. For proper exposure density, it is important that you have your lens "T" stop calibrated. Lenses coated for photography. Special TV coating. Rapid service.

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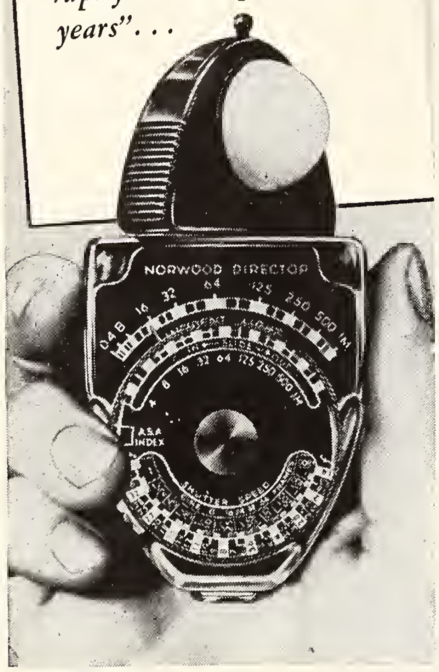
PHOTOGRAPHY
(POPULAR PHOTOGRAPHY)
Magazine
MAY 1952 ISSUE

"The Norwood Director Exposure Meter is one of the eight most important developments in photography in the past fifteen years"...



THE
NORWOOD Director
Incident Light
EXPOSURE METER

was the only exposure meter mentioned, in fact only eight products in all received recognition. It's *the original and only true incident light meter.* The Norwood Director gains in popularity every day — and for one reason — it is the only exposure meter that actually determines correct exposure because of its patented method of measuring incident light.

See for yourself—ask your friends who own a Norwood Director — try one and you'll never be satisfied with *any other meter.* It is the meter the *best* photographers use—the "Standard of the Studios." Write for free booklet. $32.95

DIRECTOR PRODUCTS CORP.
570 FIFTH AVENUE
NEW YORK 36, N. Y.

bers in ACL from among our club membership.

George Mesaros, FACL, also has been most generous and helpful with his time and knowledge of the intricacies of making good movies. We feel we have learned more under his supervision these past few months than in several years before that.

Martha M. Allen
Treasurer

Miami Movie Makers Club, ACL
Miami, Fla.

EARLY MAGAZINES

Dear Sirs: I have several copies of Movie Makers from the years 1927, 1929 and 1930, as well as some issues of Eastman's *Cine-Kodak News* and Bell & Howell's *Filmo Topics* of the same period.

Knowing there are those who keep files of old publications, I thought these might be of interest to them. All are in good condition.

F. D. Bornman

19491 Lowell Drive
Detroit 3, Mich.

BACK COPIES NEEDED

Dear Sirs: In getting ready for binding our reference file of Movie Makers magazines over the past few years, we find that a few of these copies have been damaged beyond repair. As I am anxious to complete this set for permanent preservation in our Reference Library, I am writing to ask if you have any spare office copies you could let us have.

If not, I wonder whether you would insert a short request in the next issue of your journal asking whether any of your readers have spare copies either for sale or as a gift?

The issues needed are December, 1944, and February, March, July and August in 1945. Any assistance you can give us in this matter will be greatly appreciated.

R. F. Kennedy
City Librarian

The Public Library
Market Square
Johannesburg, South Africa

How about it, readers? We are plumb out of these issues at headquarters.

LONG-DISTANCE MEMBER

Dear Sirs: Thank you for *The ACL Movie Book*, the booklets and service sheets which I have just received. Although we are separated by several thousands of miles, I feel a member of the ACL club and that you are all personal friends.

Other ACL'ers might be interested to know that our production unit here has just completed our first film called *It Gets You That Way*. A story of Rhodesia of fifty years ago, it was directed by Ken Richards, ACL, and produced on 8mm. Ken and I both use the Emel C-93's and find them very good . . . Cheerio for now.

M. J. B. McGarrick, ACL

Salisbury
Southern Rhodesia

THE SWAP SHOP

In this column Movie Makers offers its readers a place to trade items of filming equipment or amateur film footage on varied subjects directly with other filmers. Commercially made films will not be accepted in swapping offers. Answer an offer made here directly to the filmer making it. Address your offers to: *The Swap Shop, c/o* Movie Makers.

CLUB IN CANADA

Dear USA Clubs: Our Scarboro Cine Club here in Ontario, Canada, has just subscribed to Movie Makers and we would like to hear from clubs or individuals in the United States interested in loan or swap exchanges of films on our two countries.

John Tosland
Secretary

Scarboro Cine Club
23 Thatcher Avenue
Cliffcrest P. O., Ont., Canada

SWISSE FOR INDIANS

Dear Swap Shop: Are there any of our ACL members who live near an American Indian reservation who could shoot me typical scenes of their daily life for use in school here? 8mm. Kodachrome, please.

In return I shall be glad to exchange equal footage of life in Switzerland. I use a Bell & Howell magazine turret camera.

Hans Bagattini-Gattringer, ACL

Mariaberg 20
Rorschach, Switzerland

ENGLISH CHURCH BELLS

Dear Swap Shop: Recently I had the pleasure of filming a 16mm. unsolved mystery in England and will soon have it ready for magnetic striping. Unfortunately there was no tape recorder available during my short visit there, so I was unable to record any sound effects.

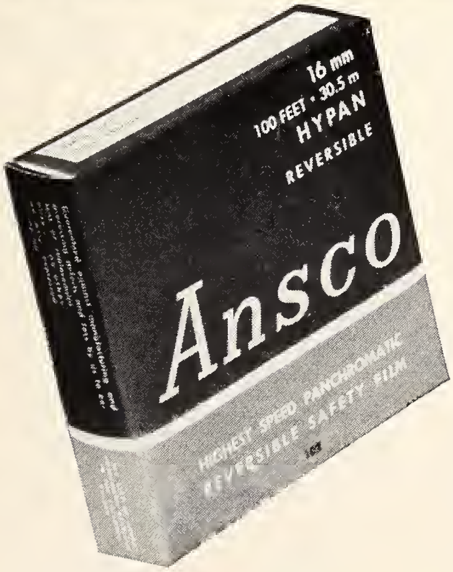
I need about one minute of a single church bell ringing and about one minute of three or four bells ringing together, recorded on tape and at any speed. I will be glad to furnish the tape and swap almost any type of recording or film footage with a fellow filmer in England (or anywhere) who can help me out in this way.

D. L. Richardson, ACL

4012 A. & E. Sqd.
Biggs Air Force Base
El Paso, Texas

Get more movies for your money

with finer Ansco Hypan!



S-t-r-e-t-c-h your film budget this summer by taking more of your black-and-white pictures on famous Ansco Hypan Reversible 8 & 16mm film!

Experienced movie makers can tell you *plenty* about Hypan's extremely fine-grain, that puts crisper, sharper images on your screen. They'll tell you, too, that Ansco Hypan has inherently brilliant contrast that adds real snap and sparkle to your personal black-and-white movies. Hypan is fast, too: Exposure Index in Daylight 40, in Tungsten 32. . . . So make *sure* you ask for Ansco Hypan Reversible Film—at your dealer's.

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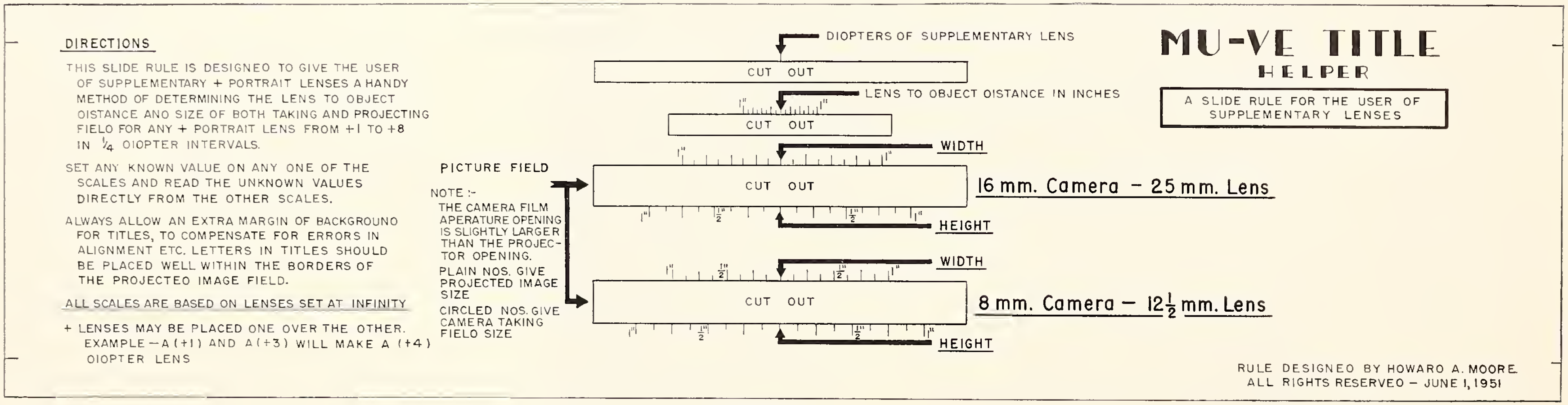

MU-VE TITLE
HELPER

A SLIDE RULE FOR THE USER OF SUPPLEMENTARY LENSES

DIRECTIONS

THIS SLIDE RULE IS DESIGNED TO GIVE THE USER OF SUPPLEMENTARY + PORTRAIT LENSES A HANDY METHOD OF DETERMINING THE LENS TO OBJECT DISTANCE AND SIZE OF BOTH TAKING AND PROJECTING FIELD FOR ANY + PORTRAIT LENS FROM +1 TO +8 IN ¼ DIOPTER INTERVALS.

SET ANY KNOWN VALUE ON ANY ONE OF THE SCALES AND READ THE UNKNOWN VALUES DIRECTLY FROM THE OTHER SCALES.

ALWAYS ALLOW AN EXTRA MARGIN OF BACKGROUND FOR TITLES, TO COMPENSATE FOR ERRORS IN ALIGNMENT ETC. LETTERS IN TITLES SHOULD BE PLACED WELL WITHIN THE BORDERS OF THE PROJECTED IMAGE FIELD.

ALL SCALES ARE BASED ON LENSES SET AT INFINITY

+ LENSES MAY BE PLACED ONE OVER THE OTHER. EXAMPLE—A (+1) AND A (+3) WILL MAKE A (+4) DIOPTER LENS

PICTURE FIELD

NOTE:- THE CAMERA FILM APERATURE OPENING IS SLIGHTLY LARGER THAN THE PROJECTOR OPENING.

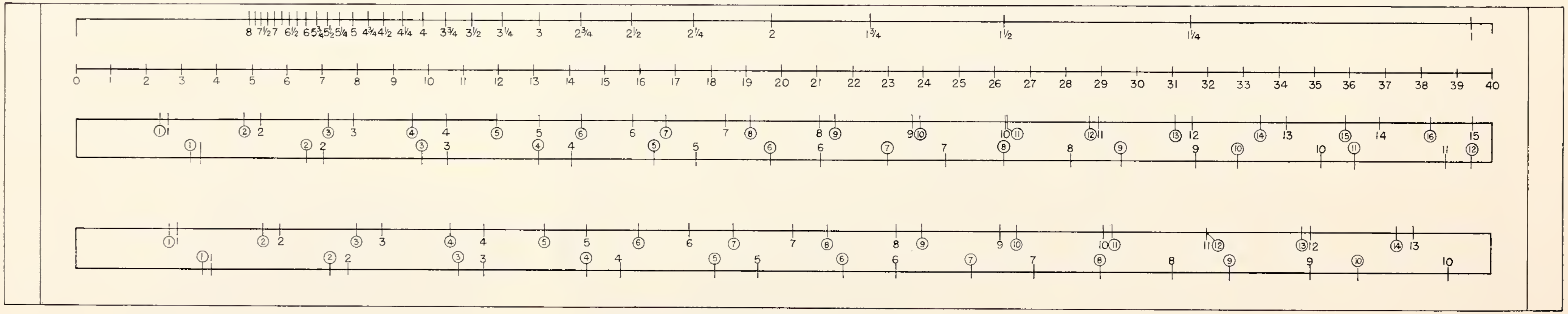
PLAIN NOS. GIVE PROJECTED IMAGE SIZE

CIRCLED NOS. GIVE CAMERA TAKING FIELD SIZE

RULE DESIGNED BY HOWARD A. MOORE
ALL RIGHTS RESERVED — JUNE 1, 1951

DIOPTERS OF SUPPLEMENTARY LENS
CUT OUT
LENS TO OBJECT DISTANCE IN INCHES
CUT OUT
WIDTH
CUT OUT
16 mm. Camera – 25 mm. Lens
HEIGHT
WIDTH
CUT OUT
8 mm. Camera – 12½ mm. Lens
HEIGHT
1"
½"

TOP PIECE A



SLIDE PIECE B

Ready for mounting are these major units of a convenient closeup slide rule

A CLOSEUP COMPUTER

For titles—and all other close camera work—this easy-to-make slide rule computes distance, diopter and field coverage

HOWARD A. MOORE, ACL

THAT was, I thought, a pretty convincing case for the diopter lens which Herbert D. Shumway, ACL, made in April MOVIE MAKERS with the second installment of his two-part *Let's Make A Nature Movie.* (By editorial design, the present author also contributed to the overall presentation with *What Diopter Lenses Do—Ed.*)

PROBLEMS OF DIOPTER FILMING

As adapted to nature filming specifically, Mr. Shumway's system of focal frames did away with the major problems of supplementary lens shooting. These are, of course, what strength of diopter lens to use at a given distance (or, conversely, at what distance to film with a diopter lens of a given strength), and what field area will be covered by the camera at any given combination of distance and diopter. With the focal frame system, these queries are automatically answered by the frames themselves—once they are accurately designed and positioned.

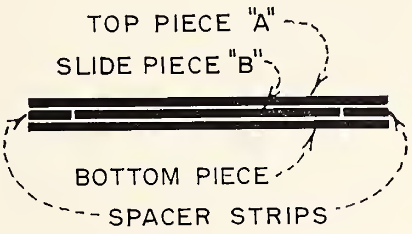
There are other filming operations, however, where the focal frame is not the handiest technical setup for the subject involved. Title making, for example. Here also the supplementary, or portrait, lens is a tremendous boon to the beginner's camera. But without a focal-frame setup, its use requires reference to one table or another of diopter strength ratings, field areas and camera-to-subject distances. Hoping to simplify *this* research operation, I have combined all of these values in a handy diopter slide rule.

DESIGN OF SLIDE RULE

You will find its component parts plotted on the opposite page. These are the top piece A, the slide piece B, a bottom piece (undiagramed, since it is simply a plain sheet of cardboard similar in size to the top piece), and four spacer strips suggested in the Slide Rule Assembly sketch on this page. As with a previous slide rule design (see *Exposure By Slide Rule*, September, 1951—*Ed.*), the essential parts (A and B) are reproduced in equal scale, so that they may be cut out from the page and applied to the cardboard skeleton of the rule itself.

ASSEMBLY OF SLIDE RULE

For a suitable cardboard, I used a red pressboard which is a durable material that lends itself well to being cut with sharp, smooth edges. On it I mounted separately the outlines of the top piece and the slide piece, using photo tissue as an adhesive (although rubber cement will do). Then, with a straightedge and a sharp knife, I cut the pressboard along the exact outlines of the top and slide pieces and then cut out the windows where they were indicated on the top piece. A bottom piece (similar in size to the top) and four spacer strips equal in length to the assembly should now be cut out. These latter are used in pairs to separate the top and bottom units, thus assuring ample room for free movement of the slide.



SLIDE RULE ASSEMBLY

In assembly, the top, bottom and spacer units are simply cemented together (as shown in the slide-rule-assembly design), with the slide unit running freely between them. With my own rule, I then drove in four staples along each edge for extra strength, and, to make the slide free-wheeling, I sprayed it with a coat of transparent plastic.

DIOPTER, DISTANCE, AREA

What, now, are the values which this handy little gadget will determine for the user of diopter lenses? An analysis of its face plate will answer that question easily.

Reading from top to bottom, we find windows showing the diopter rating of the supplementary lens in use; the lens-to-object distance in inches; the field area (width and height) covered by a 25mm. lens on a 16mm. camera, and field area covered by a 12.5mm. lens on an 8mm. camera. There is also a further refinement in the field area readings. For the circled figures indicate the actual area recorded on film by the camera; the plain figures, on the other hand, indicate only how much of that area the projector will transmit as a screen image. This latter area, of course, is always slightly smaller than the area pictured on the film itself.

THE RULE IN USE

For a simple example of the slide rule in use, let us suppose that you have available only a plus-2 diopter lens. In making a title with it, you will want to know (1) what the camera-to-card distance should be, and (2) what the field area or coverage will be with, say, the ½ inch lens on your 8mm. camera. To determine these values, you would proceed as follows . . .

Align the slide in the top window (diopter of supplementary lens) so that the figure 2 will be under the arrow. Now in the distance window you will find that the arrow indicates a camera-to-card distance of between 19 and 20 inches. For a more exact reading, refer now to the fine lines at the top of the window, which are calibrated in ⅛ of an inch. Here we find the arrow pointing at ½ an inch, for a combined distance reading of 19½ inches.

In similar fashion, we may determine field coverage by referring to the bottom window—for 8mm. cameras. Here. in the circled numbers, we find that the camera field recorded on film will be 5⅜ by 7⅜ inches, but that the projected image field will be reduced to 5⅛ by 6¾ inches.

STILL OTHER USES

However, reading from top to bottom on the rule is only one of the many ways in which it may be used—and not always the most helpful. Let us now suppose that you have an outstanding still picture in full color which you wish to use as a title background. Upon measuring it with a ruler, you find that its overall dimensions are a bit more than 9 by 12 inches. These figures now become the known values, and by setting them on the rule we can work backward to determine both distance and diopter lens required for such title shooting. Using the plain (projector image) 9 and 12 figures on the 8mm. scale, we find specifically that the camera-to-card distance is 35 inches, the suitable diopter lens a plus-1.

Still another possibility will assume that your only titling setup of the moment restricts you to working at a camera-to-card distance of 24 inches. Setting this known value on the distance scale, we find that the camera coverage (or minimum size of card needed) will be 6½ by 9 inches, while the diopter lens needed should be a plus-1¾. In such an instance, a plus-2 lens would probably serve as well.

These, then, are some of many ways in which this diopter slide rule may aid you. And, bear in mind, it will be just as handy in plotting *all* extreme closeup shooting. . . . You'll probably want to put your rule together tonight.

A RECORDING TIMER

A new face on an old electric clock aided this amateur with his tape recording techniques

NEAL DU BREY, ACL

WHETHER you are sending your sound onto magnetic wire, tape or directly onto the film itself, it seems to me that an accurate time sheet, showing the course and development of your films, is a necessity.. On it (we'll show a sample later) you'll want to list the beginning and end, by time units, of each scene or sequence where there is a changeover in your sound accompaniment. Once such a timing sheet has been compiled, there is no further need for screening your precious film during the recording operations.

NEW DIAL FOR OLD

In preparing my first film timing sheets, I soon discovered that a wrist watch was of little use on the job. The scene changes on the screen, you peer at your watch, and the dial blears slowly into focus some time later. A larger dial was indicated; so I bought a used electric clock which was fitted with a sweep second hand and was of the self-starting type. This was certainly better; but it still was difficult to read at a quick glance.

Fig. 1 shows the special-purpose dial which was subsequently fitted. It is of stout paper, marked off into sixty divisions; those corresponding to the hours I made wider and tinted them green. (Actually the spaces between the divisions were inked in with black ink, this being easier than messing around with white paint.) The numbers 5 to 60 are painted on, however. An important point is that the white second lines are approximately the same width as the blackened second hand, so that as this passes across them they appear to blink. This is very useful when counting off seconds.

The hour hand on this particular clock was sufficiently short to be out of the way, but some others may need clipping. Onto the minute hand I glued a conspicuous yellow pointer, with a similar one on the second hand but with the latter pointing inwards. As a final touch I painted the center of the glass to cover the distracting array of hands in the middle (see Fig. 2).

This clock can now be read at a glance, and with it the timing of film sequences and passages of music is greatly simplified. But, when timing films, there was still too much arithmetic involved. I wanted all my times to be based on one fixed zero—the film start-mark.

THE PLUGBOARD

I already had made a plugboard which enabled the projector and recorder to be started simultaneously from a master switch. By adding an extra outlet the clock also was brought into this circuit (see Fig. 3).

You will note on the diagram the inclusion of a bell push and a clock-isolating switch. The need for the bell push was dictated by the fact that, although the clock's minute hand can be set to zero manually with a knob on the back, the second hand has to be inched along under power—and then switched off at exactly the right moment. While this could be done by pulling the plug, the bell push makes the job much easier.

The isolating switch also is a refinement to avoid plug-pulling. For it makes it possible to run either the projector or the recorder without running the timer—and thus upsetting any reading on it. This facility is essential whenever it is necessary to warm up the recorder amplifying system.

USING THE TIMER

And now, let's see how this timer is used. The first step is to make out a listing of all scenes, sequences and subtitles (if any) where there will occur changes in music or a recording of narrative or sound effects. Opposite each of these entries leave a space where the changeover times will be filled in later.

Next put synchronized start-marks on your film and on your tape or wire, thread them up in their respective machines, start both together and concentrate on keeping the projector at fixed speed via a stroboscopic disc. During this running of the film, record on the tape a rough cueing of the changeovers something as follows: "Main title fades in . . . NOW. Credit titles fade to opening shot . . . NOW. The railroad station, train appears . . . NOW." Immediately after this run-through, check this back once against the film—and then put your projector away.

For from now on you can work entirely from this cued tape, from the timer and from the scene listing. The first step is to start off your recorder and the timer together, jotting down on the scene sheet the time notations as each cue is heard on the tape. These notations should be made continuously from a [Continued on page 186]

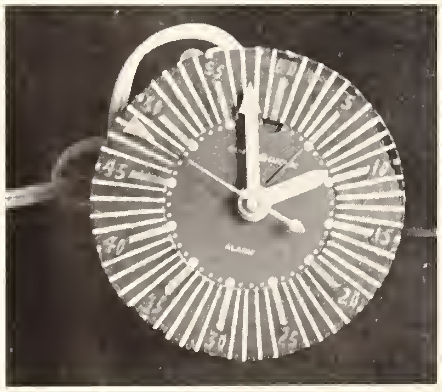


FIG. 1: New face for a G-E electric clock is seen above with normal housing removed.

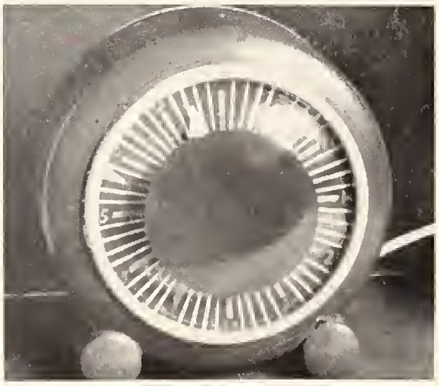


FIG. 2: Blacking out center of glass aids reading of minute and sweep second hands.

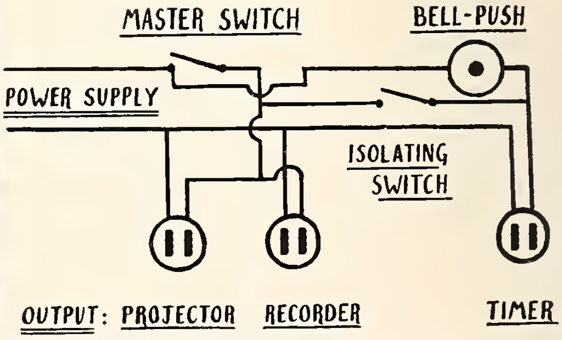
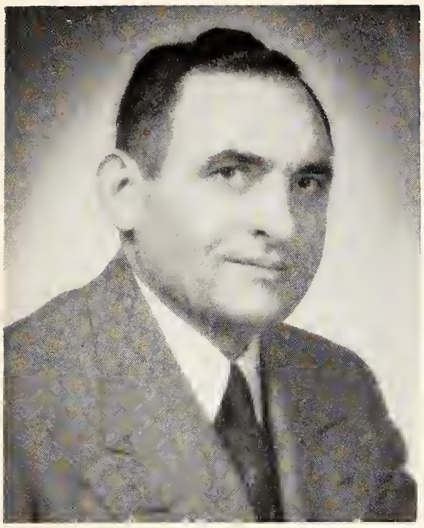


FIG. 3: Here is the wiring diagram of author's hook-up of projector, magnetic tape recorder and the timer.

M.I.T. Photo



OSCAR H. HOROVITZ
FACL

Ray Matjasic

EMMA L. SEELY
FACL

HARRIS B. TUTTLE
FACL

FACL, 1952

The Amateur Cinema League names three members to Fellowship honors

THE ACL takes pride and pleasure in announcing for 1952 the appointment of three of its members to the status of Fellow of the Amateur Cinema League. They are, listed alphabetically, as follows:

Oscar H. Horovitz, of Newton, Mass.
Emma L. Seely, of Cleveland, Ohio
Harris B. Tuttle, of Rochester, N. Y.

These members were elected to Fellowship by vote of the League's board of directors, at the Board's twenty sixth annual meeting held on May 14, 1952. The honors status was established in 1940, with the first Fellowship awarded posthumously to Hiram Percy Maxim, FACL, Founder President of the League from 1926 through 1936. The present roster of League Fellows stands at 30.

Fellowship in the Amateur Cinema League, as with other educational and scientific bodies, is accorded to individual members in recognition of their outstanding achievements in or contributions to the craft of personal motion pictures. Among the qualifications considered by the directors are the production of able and honored pictures, informed and helpful writing on the techniques of our hobby, unselfish and energetic activity in organized amateur club affairs, the personal and unpaid use of one's camera, projector and pictures in the furtherance of civic and social projects, active and enthusiastic support of the ACL—these, and other accomplishments may contribute to one's selection to League Fellowship.

The League's directors believe that all of these qualifications are admirably and variously exemplified among those honored in 1952. Their biographies and accomplishments, necessarily briefed, are presented herewith.

OSCAR H. HOROVITZ, FACL

In Israel, under the direction of the Jewish women's society Hadassah, they are housing ten orphan kids each in neat concrete homes—whenever, at $2000 per, they can afford to build the homes. Oscar H. Horovitz, as far as one man can with a projector and a picture, has speeded up this process. For, through personal screenings of his 32 minute, sound Kodachrome film on the Youth Aliyah program, he already has raised funds for building two of these shelters—and he is well on his way to building a third.

This sort of civic service through his crisp, competent movies comes as naturally as breathing to Mr. Horovitz. In the spring of this year he produced for the Boston Community Chest a sound Kodachrome picture which will spearhead that city's Red Feather fund drive this fall. In completion is *Biblio Dynamics*, a film for the library committee of Massachusetts Institute of Technology, from which college he graduated as a civil engineer in 1922. He is chairman of a committee making a picture for Boston's Combined Jewish Appeal, and his two films made last year in Israel (*Technology Works For Israel* on the Haifa Institute of Technology, and *Passport To Life* on the Hadassah program) are now raising funds professionally in every English speaking country of the world.

Mr. Horovitz, who is 53, began making movies in 1936 with a 16mm. Keystone camera. As his ambitions mounted, he moved on in 1937 to a Filmo 70-DA (which he still has) and added (as insurance on his European trip) a 70-DL to this equipment two years ago. From these cameras, in a span from 1942 to 1951, have come nine award-winning pictures which have garnered fourteen prizes in national and international competitions. Four of his six ACL award winners are, by donation, in the League's Film Library. His membership in the League dates from 1936, and in 1950 he became a Life Member.

Married, the father of two girls and, by one of them, a grandfather, Mr. Horovitz shared honors recently on a Technology alumni program with Dr. Karl T. Compton, former president and now board chairman of M.I.T. "Look!" he was musing later. "Just look what amateur movies have done for me!" The ACL, in conferring Fellowship on Mr. Horovitz, would reverse that order.

EMMA L. SEELY, FACL

From babies to birds might well be the headline on any story of Emma L. Seely's bright and bountiful career in wildlife filming. For, like so

[Continued on page 189]

DeVry adds magnetic to "JAN"

ELLIS W. D'ARCY, *Chief Engineer, DeVry Corporation*

WE rather pride ourselves here at the DeVry Corporation on the development of the 16mm. sound motion picture equipment now classified as standard by the United States Armed Forces. This three-case equipment (variously designated by the several services) has come to be known as the DeVry JAN (Joint Army-Navy); at the time of writing we have manufactured and delivered more than 8000 of these units to the Armed Forces.

The DeVry JAN, we believe, is unique in its performance capabilities. It has been used, for example, to project a 9 by 12 foot picture at 175 feet, with a screen result equal to that projected by a carbon arc projector using conventional optics and mounted only 125 feet from the screen. It is to this equipment that we have added magnetic sound facilities, without affecting in any way its optical sound functions (see Fig. 1).

There are two methods of approach in the application of magnetic sound to 16mm. motion pictures. If we may use the broad terms *amateur* versus *professional*, we feel the difference will be well identified. Our approach to the problem was very clearly defined by the professional nature and usage of the DeVry Armed Forces 16mm. equipment. Briefly, the design specifications for the conversion to magnetic sound shaped up as follows:

MECHANICAL SPECIFICATIONS

1. The addition of auxiliary components for magnetic recording and reproduction must not decrease the mechanical strength of any elements of the projector.

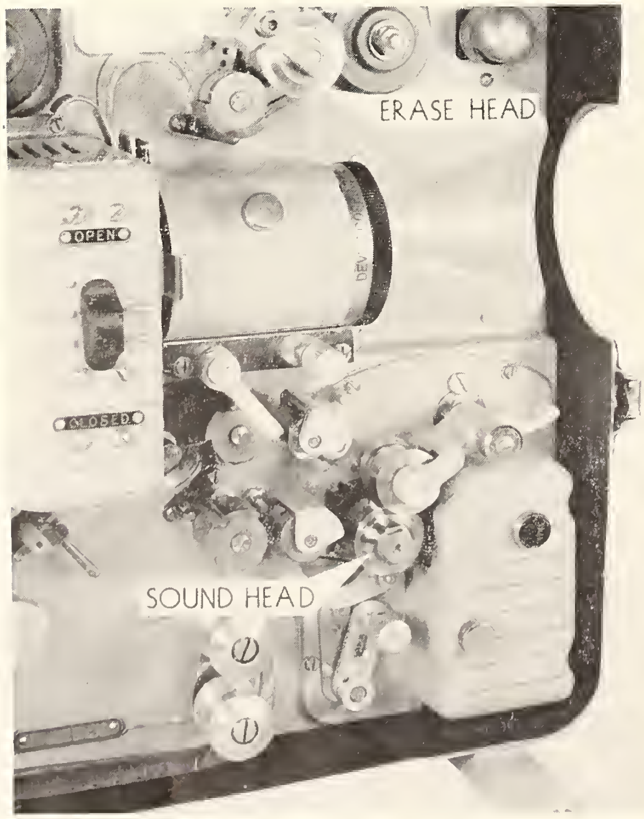


FIG. 1: Operating panel of DeVry JAN sound projector shows standard positioning of optical-magnetic sound head, with erase head separate.

2. Any auxiliary parts added to the present DeVry JAN projector must be readily accessible for parts replacement.

3. The magnetic component parts must be easily aligned and adjusted in the field by relatively inexperienced personnel.

4. The conversion to accommodate magnetic sound must be applicable to present DeVry JAN projectors now in use by the U. S. Army and Navy.

5. The conversion must have structural strength sufficient to withstand drop, shock and vibration tests as prescribed by Government specifications.

6. The addition of the magnetic sound components must not increase the flutter of the sound scanning system.

ELECTRONIC SPECIFICATIONS

1. The frequency response of the magnetic sound system must at least equal that accepted as essential for 16mm. sound on film reproduction by the optical method.

2. The magnetic record-reproduce head must record and reproduce magnetic sound without exceeding the 2% distortion allowance at all frequencies in the pass band.

3. The performance of magnetic sound must equal or exceed the performance of the optical sound track with respect to spurious noises.

4. The design must permit the instantaneous reproduction of magnetic track and optical track.

5. Complete and positive erasure of the previously recorded magnetic sound track must be effected.

6. The magnetic sound system must match electrically into the amplifier supplied as a standard component of the Armed Forces equipment.

7. Switching from magnetic to optical tracks must be done simply and surely.

THE RECORD-REPRODUCE HEAD

The application of magnetic sound to the DeVry JAN projector involved only minor modifications of the standard sound head. Because of government specifications, the mechanical strength of the projector mechanism could not be reduced by the addition of the magnetic sound components. This factor eliminated the possibility of reducing the diameter of the shaft supporting the sound filter drum and flywheel (see Fig. 2). The shaft size was therefore determined on this basis and not on its normal functioning strength requirements.

This important factor then dictated the need for a very minute type of magnetic record-reproduce head. The magnet is ¼ inch in diameter and ¼ inch in length, but in spite of its tiny size it is adequately shielded to prevent hum pickup. This magnetic head generates magnetic impulses that are exact images of the desired sounds, and concentrates them in an area or gap about 0.0003 of an inch long. When the magnetically striped 16mm. film runs past this concentrated head field, the magnetic track retains a permanent magnetic image of the sound waves.

POSITION OF ERASE HEAD

The erase head in the specific conversion was located between the feed reel and first sprocket (see Fig. 1). The erase and record bias frequency is 112,000 cycles.

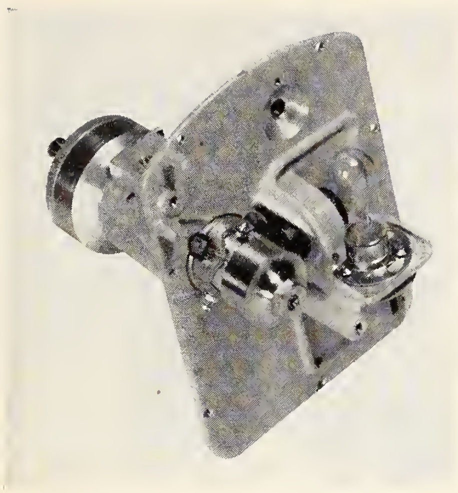


FIG. 2: Sound head assembly shows the sturdiness of construction required by joint Army-Navy test standards.

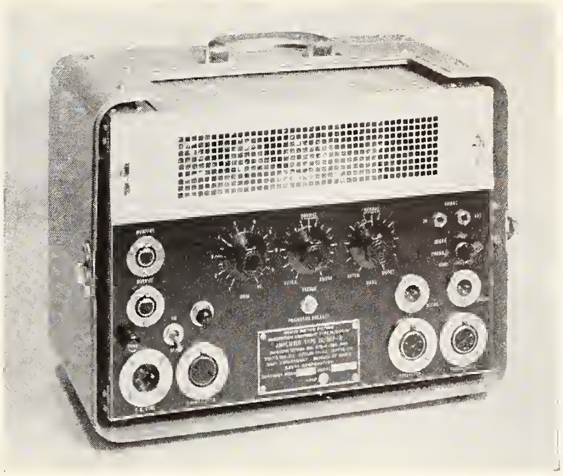


FIG. 3: Separate amplifier unit provides (lower right) connections for two projectors, mike and phono inputs.

The chief engineer of this veteran projector company analyzes the application of magnetic sound to DeVry's Joint Army-Navy (JAN) projection equipment.

A "Movie Makers" exclusive

Erasing of an old 16mm. magnetic sound track is accomplished automatically whenever new sound is recorded on the film. This high-frequency, alternating current blankets out the recorded magnetic signal; thus the magnetic stripe is left in a demagnetized state and new sound can be added to the film by the magnetic record head within the sound head assembly.

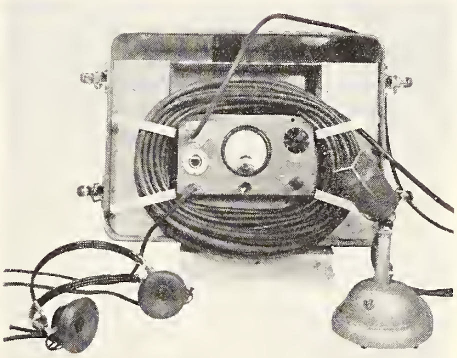


FIG. 4: The remote control unit, complete with microphone and monitor head-set, is housed in top of the newly-designed loudspeaker component.

THE AMPLIFIER COMPONENT

The separate amplifier component of the DeVry JAN projection equipment (see Fig. 3) is a straightforward type of amplification system generally applicable to most types of film reproduction. Although separate mike and phono inputs are provided, a mixer unit is needed to record jointly voice, music and sound effects on a magnetic stripe. The frequency response characteristic of this amplifier alone is flat within ±1 decibel between 50 and 10,000 cycles, with a power output of 20 watts at less than 2 percent harmonic distortion over this pass band.

THE SPEAKER COMPONENT

The loudspeaker component contains a newly designed and perfected, high quality, heavy duty speaker capable of reproducing wide range, high fidelity, audio intelligence. To this loudspeaker component we have added a remote control unit (see Fig. 4), so that the operator can hear the sound as it is being recorded directly on the magnetic track. Portability dictated this very simple means of extending a control position to a distance sufficient to eliminate projector mechanism noises.

PERFORMANCE SPECIFICATIONS

Now let us discuss the performance of this equipment. The DeVry JAN projector is designed to operate at 24 frames per second only and (magnetically) to scan a 100-mil-wide stripe on single-perforated film. The equipment also will accept films with a standard optical sound track or films which combine both an optical track and a magnetic track. In the latter case, of course, each track is then reduced to 50 mils in width.

Operating from a full-width magnetic stripe, the projector has an overall frequency response which extends from 80 cycles per second to well over 7500 cps at less than 2 percent harmonic distortion. The signal-to-noise ratio is 50 db. The location of the magnetic head within the sound stabilizer assembly is at a point where the film motion is steady and the flutter is at a minimum. No additional idlers or flutter-eliminating devices were added to maintain an overall flutter factor of less than 0.2 percent.

THE FUTURE OF MAGNETIC

And now a word about 16mm. magnetic practices. However fascinating this new sound medium may be, especially to the amateur movie maker, it is essential that I conclude this article with some pertinent comments regarding the current status of magnetic sound on 16mm. motion picture film.

What is the current status of magnetic sound on 16mm. film? As this article is being written, the Society of Motion Picture and Television Engineers is undertaking a study of magnetic-sound-on-film practices with a view to standardization. Officially accepted standards are approved by the American Standards Association (ASA); but they are suggested, created and submitted by the Society of Motion Picture and Television Engineers or the Motion Picture Research Council, or both.

The factor of standardization is of prime importance, and it is one that must be resolved rapidly to make sure that 16mm. magnetic sound tracks will reproduce alike in various projectors. This, in the case of magnetic track, presupposes some conditions which to the amateur movie maker might be difficult to realize.

First of all, how much energy

[Continued on page 186]

CONTINUITY IN CAPSULE

"Movie Makers" examines—and approves—an ingenious dial computer which tabulates the techniques of film planning

NOW they've done it! After twenty five years and several million written and spoken words—all expended by the ACL in a continuing effort to explain film planning—the basic principles of motion picture continuity have now been incorporated in a capsule.

SIMPLE SHOT PLOTTER

That capsule is, actually, a simple cardboard computer of the familiar dial type. It appears on page 19 of Kodak's new booklet, *The Cine Photoguide*, and it is called by the publishers the Kodak Movie Organizer. For short, we like to call it a shot plotter. And if we had our way, its purchase would be compulsory with every movie camera sold from now on.

Using this scene computer will not guarantee, of course, that you can create an ACL Ten Best winner the first film out of your camera. But it should go far in creating sense where there generally has been non-sense, coherence where there has been chaos, and interest where before there has been only indifference. . . . That's quite an order, you say? Well this shot plotter is quite a gadget! Let's see how it works. . . .

THE PRINCIPLES OF PLANNING

Essentially, what this computer does is to put into visible format the basic principles of picture planning. But first let us examine what faced the worker in words alone, as he attempted in the past to explain these same principles:

(1) A motion picture (he would begin) is comprised of a series of individual scenes, with a scene itself being defined as any unbroken take of film from a single camera position.

(2) The basic scenes in a motion picture (he would go on) are known as the *long shot*, the *medium shot* and the *closeup*. Two other standard scenes used in film continuity are the *insert* and the *reaction shot*.

(3) When a series of these scenes (he would conclude) are arranged in coherent order, you create a *sequence*—the true structural unit of picture planning. For, when a suitable number of related sequences are joined together—either by subtitles or by commentary—you have created a coherent motion picture.

He would then go on to define the storytelling function of the long shot, medium shot and closeup; to discuss the purpose of the insert and the reaction shot, and to state (as exactly as possible) how long each shot should be and how far away to place the camera to create it . . . Clearly, quite an order!

PURPOSE MAKES THE PICTURE

But the discharge of this order is exactly the accomplishment which culminates visibly in the Kodak shot plotter. Words, of course, cannot be wholly done away with, even here. Thus, on a page preceding the plotter itself, we find the following statement on film planning:

"Every shot should have a purpose!"

The booklet proceeds then to key, with succinct single words, the purpose of the three basic and two auxiliary movie scenes. For effect, we shall tabulate these tie-ups:

THE WORD	THE SCENE
Where?	Long Shot
What?	Medium Shot
Who?	Closeup
Why?	Insert
While?	Reaction

But before these words and their accompanying scenes can be translated into computer form, they must be clearly defined. In the discussions which follow, we have paraphrased (where we thought best) the brief Kodak definitions.

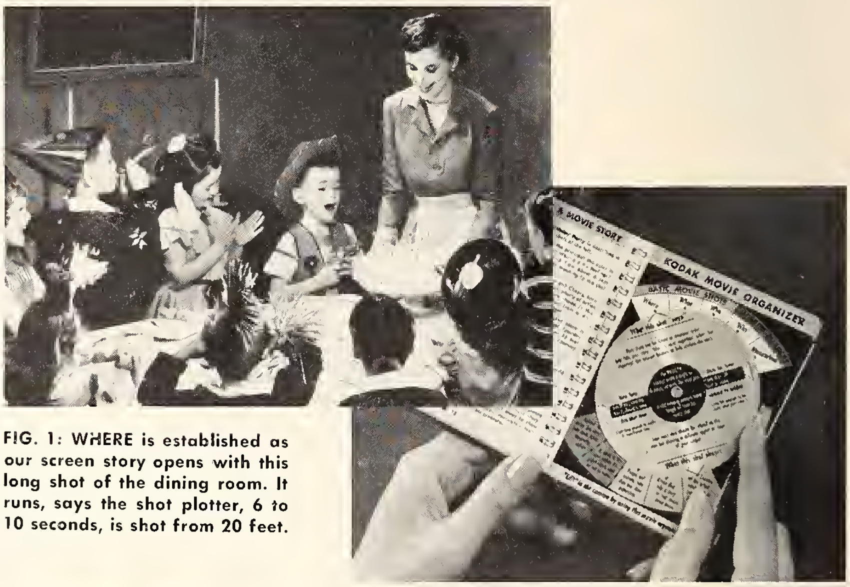


FIG. 1: WHERE is established as our screen story opens with this long shot of the dining room. It runs, says the shot plotter, 6 to 10 seconds, is shot from 20 feet.

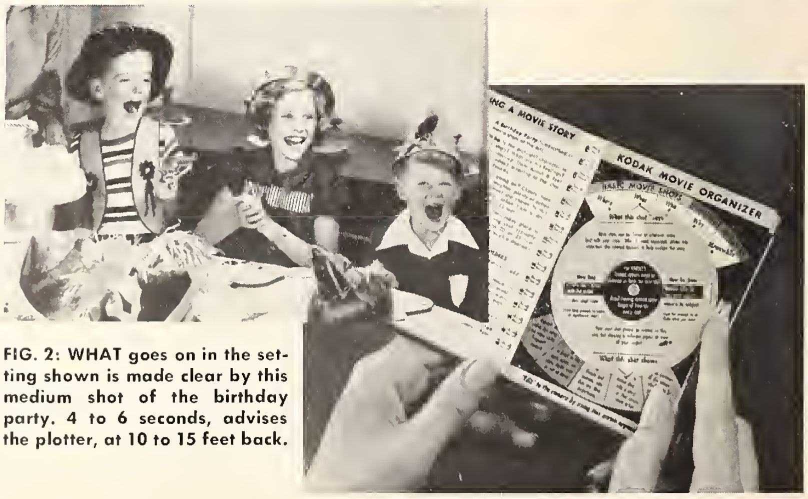


FIG. 2: WHAT goes on in the setting shown is made clear by this medium shot of the birthday party. 4 to 6 seconds, advises the plotter, at 10 to 15 feet back.

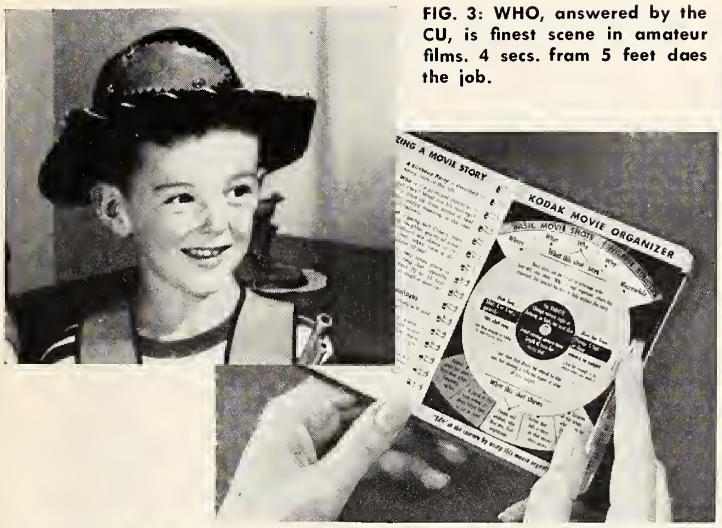


FIG. 3: WHO, answered by the CU, is finest scene in amateur films. 4 secs. from 5 feet does the job.

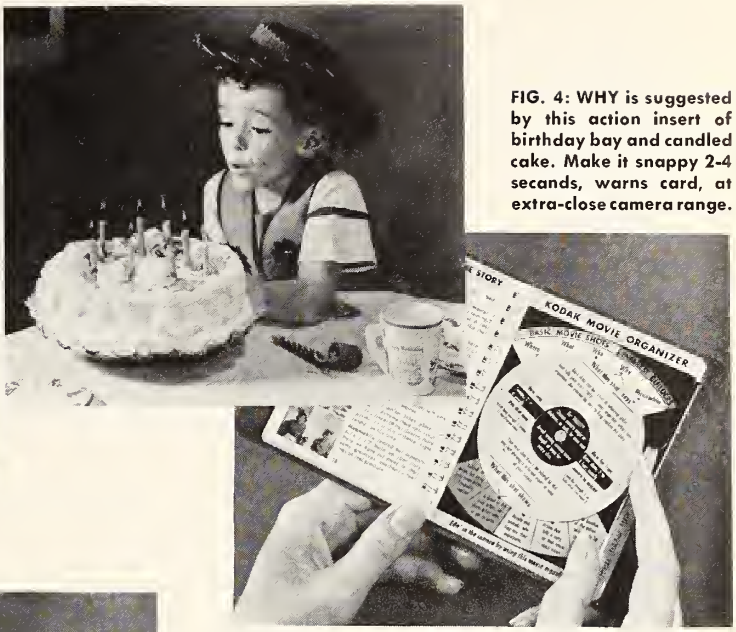


FIG. 4: WHY is suggested by this action insert of birthday boy and candled cake. Make it snappy 2-4 seconds, warns card, at extra-close camera range.

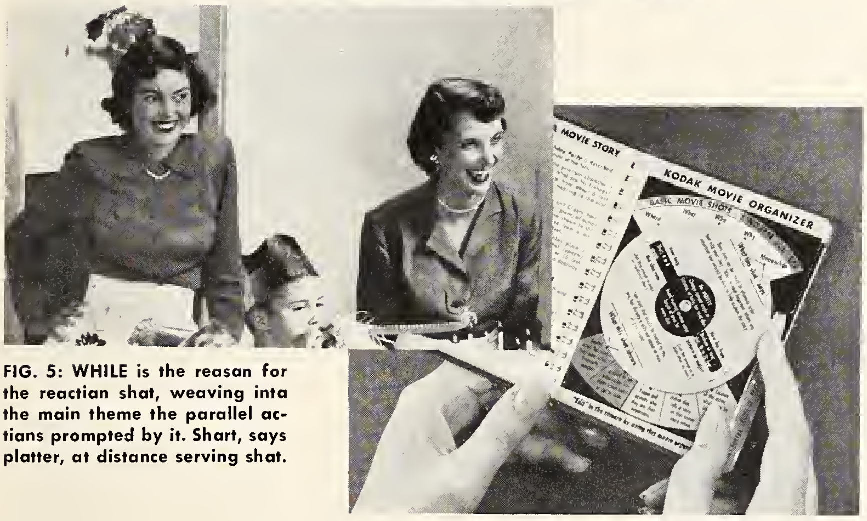


FIG. 5: WHILE is the reason for the reaction shot, weaving into the main theme the parallel actions prompted by it. Short, says platter, at distance serving shot.

THE FIVE FUNCTIONS

Where (see Fig. 1) serves film continuity by showing where the action will take place. Is the setting a beach, a national park, your backyard or your dining room? The scene which answers this opening question is the long shot. The term is relative, of course, for a long shot in a dining room might be quite close in a national park. But the purpose is the same in each case: to state the setting.

What (see Fig. 2) in film continuity is answered by the medium shot. Its purpose is to show clearly the action taking place in the setting just established by the long shot. In it, full-length human figures will dominate the scene, and the camera will be back only just far enough to include a recognizable element of the long-shot setting.

Who, the closeup (see Fig. 3), is the most important and effective scene in amateur movies—especially around the home. For in it your camera is in close and it pictures clearly and appealingly every expression of the face, the hands, the eyes, or whatever other feature it photographs.

Why, in defining the function of the insert (see Fig. 4). is generally pictured in extreme closeup. Why does the quietly reading man start? Because the doorbell has rung urgently (CU of an insistent finger on the bell push). Why is the woman plunged in tears? Because she has received bad news (CU of the message of a telegram in her tense fingers). Why are the children laughing and wearing funny hats? Because one of them is having a birthday party (CU of a cake with eight candles).

While, in suggesting the purpose of the reaction shot (see Fig. 5). cannot be assigned to any single type of scene. Its primary function is to depict parallel action: while the train was roaring down on the helpless heroine, the hero was rushing to her rescue; while the star halfback was running for a touchdown, the crowd was yelling itself wild; while the birthday kids were enjoying the party, the grownups in the background were enjoying *their* fun.

These, then, are the building blocks with which all movies are made. How they may be put together is shown clearly and visually by the Kodak Movie Organizer.

DESIGN OF THE DIAL

As you will see in the illustrations. the five functional words Where, What, Who, Why and While (or Meanwhile) are spaced in an arc across the computer's top. As you set the upper arrow opposite any one of these words. the other arrows (at left. right and bottom) indicate in turn how long the shot should run, how far your camera should be from your subject and the purpose (or function) of the shot in question. It is, so help us, just as simple as *that!* But let's take an example to make these magical operations crystal clear.

Put the upper arrow (What this shot *says*) on the word Where, as in Fig. 1. In the left-middle window (How long this shot runs) you will find the following: "6 to 10 sec., opening; 5 to 7, closing a scene." In the right-middle window (How far from camera to subject) you will find "Long shot; 20 feet or more." And at the bottom (What this shot shows) you will find: "Location of the action which is to be (or which has been) shown." You'll get the same kind of detailed, exact data upon dialing each of the other four functional words.

Furthermore, there are distributed about the face of the computer brief, cogent comments relating either generally or specifically to the problem of film planning. "For variety," the plotter states in its center circle, "change camera angle or distance, or both, for next shot." And along the same lines "Avoid running camera same length of time for every shot." Below [Continued on page 183]

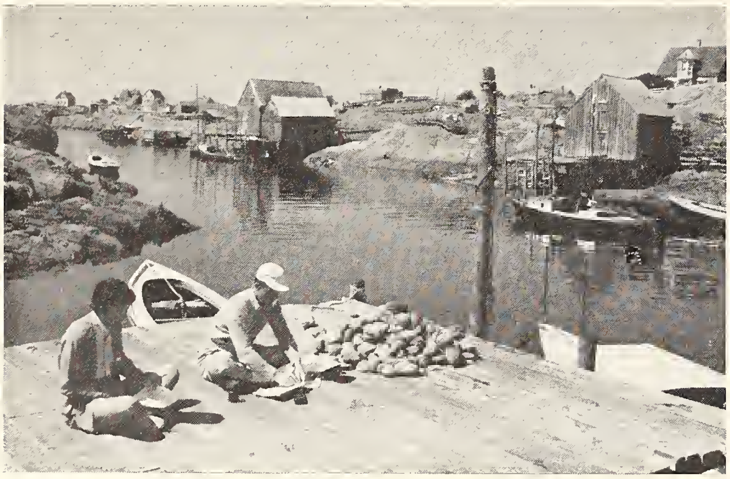
CANADA CALLS YOUR CAMERA

A marked route-map awaits the movie maker who has Canada in his viewfinder

THERE'S a friendly 1500 mile Canadian vacation awaiting the movie making motorist seeking a filming holiday this year. The starting point: Niagara Falls, Ontario. Spanning five of Canada's eastern provinces, the route follows paved, well-marked highways through unspoiled vacationland, quaint villages and storybook cities. It begins at the Rainbow Bridge and a grandstand view of thundering Niagara Falls, then sets off along a riverside drive past formal gardens and historic forts on an entrancing prelude to this vacation north of the border.

ON TO TORONTO

The Queen Elizabeth Way, a boulevard superhighway with cloverleaf entries and elevated crossings, connects Niagara Falls and Toronto, passing through Hamilton along the Lake Ontario shore. Toronto is Ontario's capital city and, with a population nearing the million mark, its largest. The blockhouse of old Fort York still bears the bullet scars of its capture by American forces in 1813. The Canadian National Exhibition, largest annual event of its kind in the world, will be held this year in Toronto from August 22 to September 6.



NOVA SCOTIA, long popular with painters, will make an artist of you too as you train your color camera on such fishing ports as Peggy's Cove.

THE CARRIAGE is a French-Canadian *caleche;* the site Mount Royal, and the city beyond and below is Montreal, Canada's largest with a million.

The lakeshore highway continues through Oshawa and Port Hope to Cobourg, 67 miles from Toronto and birthplace of Marie Dressler, whose 114-year-old house is open to visitors. Kingston, Canada's first capital city, is 95 miles from Cobourg on Highway No. 2 at the mouth of the St. Lawrence River. It is the site of Fort Henry, one of Ontario's leading historic attractions. Between Kingston and Brockville, 49 miles down the St. Lawrence, lie the Thousand Islands, spanned by the seven-mile Ivy Lea Bridge and including St. Lawrence Islands National Park. Sightseeing cruises through the Islands cost from $1.75 to $2. Highway No. 2 follows the river past Fort Wellington National Historic Park to Cornwall, where you will find excellent muskellunge, bass, pickerel and perch fishing.

COLORFUL MONTREAL

The next 59 miles takes the traveler to Quebec Province, across the mouth of the Ottawa River and into Montreal, most colorful of Canadian cities and second largest French-speaking city in the world. Built on an island, Montreal has a population of more than a million and, although a thousand miles from the Atlantic, is the greatest inland port anywhere. It has excellent accommodations, many fine eating places and entertainment to spare. From Montreal to Quebec City, a distance of 170 miles, the highway threads its way through charming French-Canadian villages, where outdoor bake ovens and spinning wheels are still to be found. Hooked rugs, carved figures and other Quebec handicrafts may be purchased along the way. Much of your finest human-interest filming will be found on this leg of the journey.

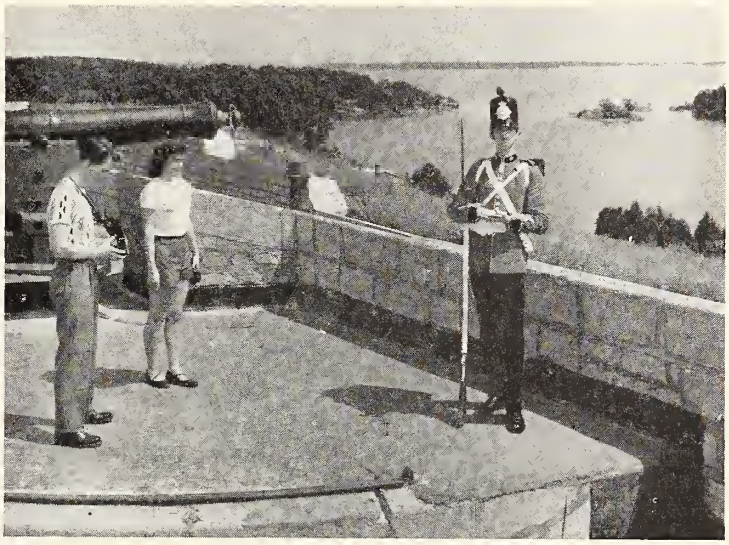
QUAINT QUEBEC CITY

Quebec City, capital of the province, is the only walled city in North America. Its quaint buildings, narrow cobbled streets and ancient battlements are reminders of another age. A few miles from the city, Montmorency Falls, higher than Niagara, plunges into the St. Lawrence River within sight of the largest cantilever bridge in the world. Crossing the Quebec Bridge, Highway No. 2 continues beside the tidal waters of the river, past sleepy little villages where harvest time yields lobsters, clams and deep-sea fish, to Riviere-du-Loup, 119 miles from Quebec City.

NOW NEW BRUNSWICK

From Riviere-du-Loup it's 50 miles through the Eastern Townships to the Province of New Brunswick, where the route follows the historic St. John River to its mouth on the Bay of Fundy. It passes through Grand Falls, named for the largest cataract east of Niagara, where the unusual Wells-In-The-Rocks have been worn in the river gorge by cen-

Photographs from Canadian Government Travel Bureau



MODERN MOTELS, at attractive rates, dot the highways of Eastern Canada. One above is at Niagara Falls, in Ontario.

QUEEN ELIZABETH WAY, above right, is a boulevarded super-highway connecting Niagara Falls and Toronto. The sentry, always ready in his scarlet tunic to oblige a cameraman, is at Old Fort Henry near Kingston, on the St. Lawrence.

turies of rushing water. At Perth, 20 miles distant, Otellach Falls churns through a narrow fissure to unite the Tobique and St. John Rivers. A few miles up the Tobique is Maliseet Indian Reserve, where handmade baskets of sweet-smelling hay and native-wood furniture are fashioned by the Maliseets.

Hartland, 25 miles beyond Perth, claims its 1926 foot covered bridge is the longest anywhere. Hartland Salmon Pool, at the mouth of the Becaguimec, yields salmon twenty five pounds and up, caught by casting from the shore. A camera record of such a catch will prove your "big one" story back home. Seventy five miles below Hartland on this smooth-paved highway is Fredericton, one of Canada's loveliest provincial capitals. Built on the banks of the St. John in 1784, it numbers among its attractions the priceless Audubon Bird Books, one of the only two such sets in existence.

At the mouth of the river, 90 miles from Fredericton, stands the city of Saint John, an important Atlantic port. Here also is one of nature's novelties, the Reversing Falls, caused by the 30 foot tides which squeeze through narrow Glooscap Gorge, creating a falls up-river at high tide and down-river at low tide.

Highway No. 2 swings eastward from Saint John for about a hundred miles to Moncton. Fundy National Park on Chignecto Bay offers an interesting side trip, and Fort Beausejour, 20 miles out of Moncton, has been preserved as a national historic park. Moncton is on the Petitcodiac River, up which sweeps the famed Tidal Bore, raising the water level more than 30 feet in the city's harbor.

The entire route through New Brunswick is paved and well marked. Holiday accommodation along the highway is plentiful, with auto courts, cabins and country inns, complete with modern plumbing, for as little as $2 per night. The New Brunswick menu offers such regional specialties as Petitcodiac baked beans and fresh lobster. A home cooked meal with all the trimmings can be had for $1.50 or less.

PRINCE EDWARD ISLAND

From Cape Tormentine, 60 miles from Moncton, an automobile ferry crosses nine-mile Northumberland Strait to Port Borden on Prince Edward Island. The ferry, which leaves every four hours, costs $2 per auto and 45¢ per passenger, one way. The return rate, good for the Wood Islands-Carriboo ferry also, is $3 per auto, 65¢ per passenger.

A leisurely 17 mile drive through Prince Edward Island, aptly named the Garden of the Gulf, ends at Summerside, a peaceful holiday town on Bedeque Bay. From here, again on Highway No. 2, the route leads past Malpeque Bay and its renowned oyster farms. If it's harvest time, delicious Malpeque oysters may be sampled fresh from the floor of the bay as they are raked up by fishermen.

A cut-off leads to Cavendish, immortalized by Lucy Maud Montgomery in her Anne of Green Gables novel, and to Prince Edward Island National Park, whose red sand beaches face onto the Gulf of St. Lawrence. Cottage accommodation in the park costs as little as $1.50 per person daily, while summer hotels have all-inclusive daily rates from $4.00 American plan. The 18 hole Green Gables golf course is open to visitors; green fees are a dollar. Charlottetown, 40 miles from Summerside on No. 2, is capital of the province and birthplace of Canada's nationhood. The city's Provincial Building houses the Confederation Chamber where plans for Canadian union were drawn in the 1860's.

[Continued on page 186]

JAPAN REPORTING!

With peace and full freedom, amateur movies are again flourishing in this far-eastern island empire

MASAO UNO, *translated by Munesato Yamada*

MASAO UNO, author of *Japan Reporting*, holds the pre-war Filmo 70-D with which he has produced films on salamanders and the goldfish.

STOPPED by four years of all-out war, and hindered from immediate recovery by the shortages and confusion of the first years of the American Occupation, Japanese amateur movie making is now, with the recent peace treaty, well on its way again to active health.

CLUB ACTIVITIES

The Nippon Amateur Cine-Slide Association (NACSA), organized in August, 1950, has replaced the Sakura Amateur Movie Association which faded during the war. NACSA, with headquarters in Tokyo, now has over 500 members and has nine branches, in Osaka, Nagoya, Kyoto, Niigata, Nagaoka, Sapporo, Matsuyama, Sakata, and Kakogawa. A monthly magazine, "NACSA," is being published, and the branches are now conducting independent contests among their members. The Tokyo NACSA branch has had nineteen meetings to date for movie and color slide demonstrations, and from time to time lectures and research assemblies in the field of visual education have been given throughout Japan.

PEOPLE AND PICTURES

Among recent outstanding films has been a black and white sound film, *Mt. Mihara*, showing the famous Tokyo Bay volcano in eruption; it was taken by Nippon News Club members for the Ministry of Education.

Veteran lens-man Koji Tsukamoto, who will be remembered in the United States for his film *Mt. Zao* (an ACL Ten Best winner in 1937—*Ed.*), has a new color film, *Japan Alps*, featuring beautiful skiing and alpine plant shots.

Dr. Munesato Yamada has produced a successful first picture in color, *Whaling in the Antarctic*, during his recent trip to the South Polar regions as a research scientist with the Japanese whaling fleet. (MOVIE MAKERS will carry soon a richly illustrated report by Dr. Yamada on his adventures filming the great South Polar whales—*Ed.*) The writer has completed a new color film, *Spa Regions of Mimasaka*, featuring the giant salamander, a reptile unique to Japan, and he presently is shooting another nature subject, *The Life of a Goldfish*.

The strongest amateur trend in Japan now is toward nature pictures, under the influence of the Disney True Life Adventure pictures recently surveyed by MOVIE MAKERS. We are studying also two amateur nature films by Fred C. Ells, FACL, *In The Beginning* and *Pete, The Lazy Pelican*, which have been widely shown to amateur groups here this past year.

CAMERAS

Post-war Japan has not as yet produced a new 16mm. camera. Those in use are mostly Cine-Kodaks, Filmos, British Ensigns, and the pre-war Japanese Sakura Cine and Arrow. There are no new 16mm. lenses. But in the 35mm. slide field there are now the Nikkor, Serenar, Hexar and others, all *f*/2, coated, and having a wide sale. Lenses for 16mm. cameras undoubtedly can be expected as conditions improve.

PROJECTORS

There are four 16mm. sound on film projectors — Hokushin, Kohon, Elmo and Minakawa — currently available. Hokushin has just completed a test model using an air-cooled, super high-tension mercury lamp, instead of the incandescent. This model is expected to deliver four times the usual illumination with the same power, with a lamp life of 300 hours. Elmo also has a new experimental 16mm. arc model, No. LC-1.

These high-powered projectors are designed for use in the new 16mm. theatres now springing up in Japan. There are three in Tokyo alone, seven all told, and more are in plan.

SOUND RECORDING

At present, sound on film is too expensive for amateur use. There is a good deal of commercial 16mm. recording, however, by the Tokyo Kohon laboratory and the Nishikawa Talkie laboratory, both in Tokyo. They use J. A. Maurer and RCA recorders, respectively. However, their chief business is the reduction of 35mm. to 16mm. projection prints.

Professor Hoshino, of the Tokyo Industrial College, is experimenting with a ferrous oxide striping on one edge of 16mm. or 8mm. film, to permit magnetic sound recording. If these experiments are successful, the way may be opened here, as it was recently in the United States, to amateur sound on film without the present technicalities and expense.

EXPOSURE METERS

Before the war only one photoelectric type of exposure meter was manufactured in Japan, the Mazda. During the Occupation, the market grew and many American and other foreign meters came in.

Now, however, four new Japanese meters are available. The Walz Super is somewhat like the Weston II in appearance, but the mechanism differs considerably. Another, Samoca II, is a very sensitive unit, the light being concentrated on the receptor through a photogrid by thirty seven carefully arranged lenses. In addition to these, the Seconic and Unitic Model K-1 are available and are quite satisfactory for general amateur use.

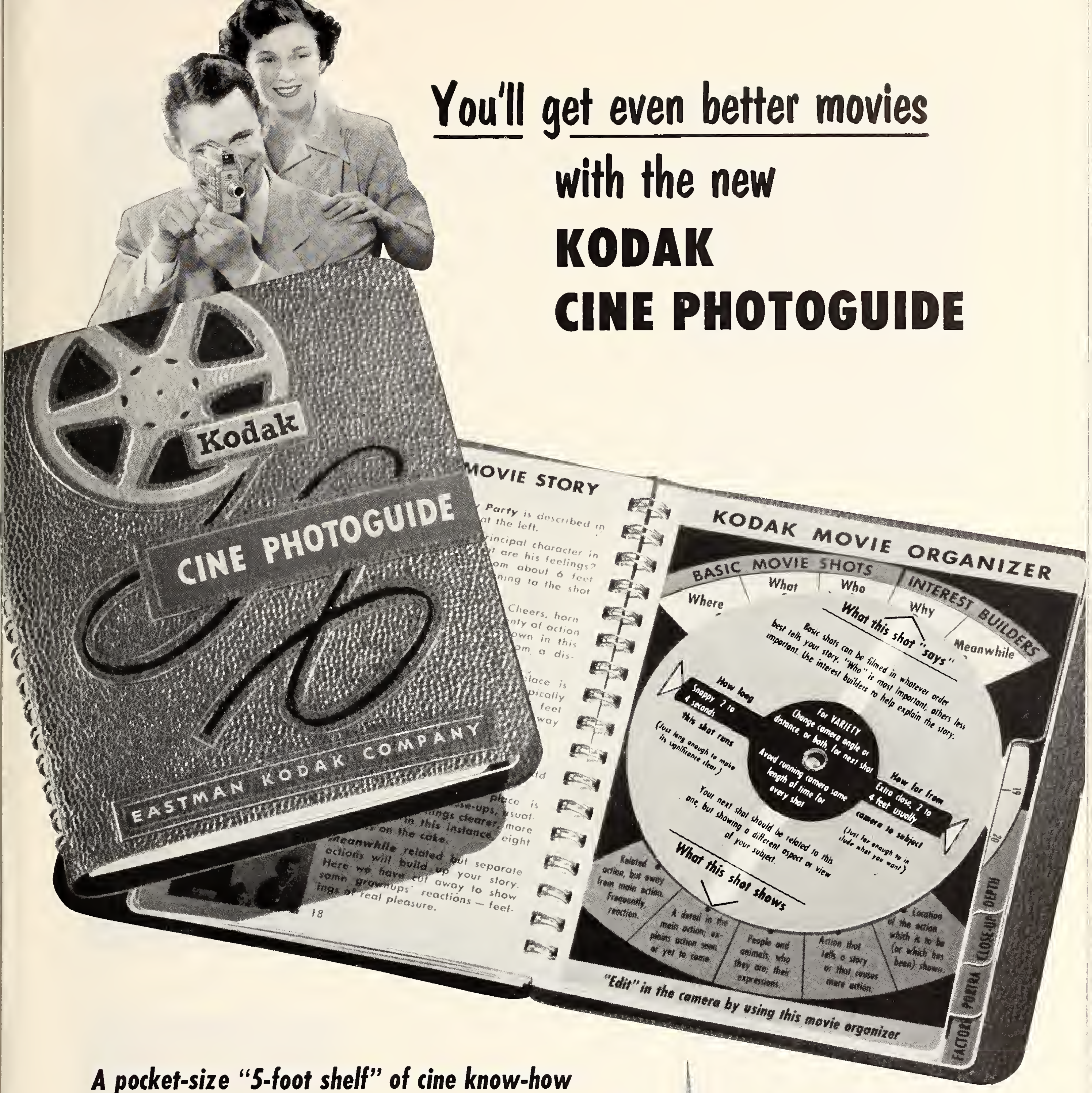
COLOR FILMS

At present there are two Japanese brands of color film manufactured, Sakura Natural Color and Fujicolor. Both are of the multilayer type, basically similar to Kodachrome. The daylight type was first brought out in 1940 and 1941, in sheet film, 35mm. and 16mm. In 1950 Fujicolor tungsten-type appeared. Both films have had a wide sale, particularly due to the scarcity and comparatively high cost of Kodachrome and Ansco Color. The Oriental Photo Industry Company is now preparing to put out a new color film of the Ansco type.

About 20 percent of the 16mm. film now issued is in color. The expansion of color movie production, the development of 16mm. movie theatres, as well as the prospects of television in Japan, are being watched with keen interest by our Japanese amateurs. And we hope that soon again we may take an active, honorable part in international film competitions, as in pre-war days.

Foreign amateurs wishing to contact the Japanese NACSA group can do so at the following address: Nippon Amateure Cine Slide Association, c/o Konishiroku Photo Ind. Co., Muromachi 3, Nihonbashi, Tokyo, Japan.

You'll get even better movies with the new KODAK CINE PHOTOGUIDE



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There are 13 pages on lenses, including a Depth-of-Field Computer, an Effective Aperture Computer, plus four pages of useful charts.

Here, too, for the first time, in the four pages on story organization, is the remarkable "Kodak Movie Organizer," on which you *dial* for the elements that will help you make every movie you take an interest-compelling story.

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WITH A WINNER!

The Amateur Cinema League invites you once again, as it has done each year since 1930, to submit your movie making efforts in the oldest, most honored contest in the world of personal filming—the ACL selections of the Ten Best Amateur Films of the Year and the Hiram Percy Maxim Award. The contest is open to amateurs everywhere in the world, using 8mm. or 16mm. film, black and white or color, silent or sound, in short or long reels and on any subject.

HOW SELECTIONS ARE MADE

The Ten Best selections are made by the trained staff of the Amateur Cinema League, men who see and evaluate more than a quarter million feet of film each year. The selections are *not* limited to League members—any amateur filmer, anywhere in the world, may compete. The judges seek for sincerity—sincerity of camera work, film planning, editing, titling and, above all, *creative movie imagination*. Any fine film can win. This year, it may be *your* film!

SEND YOUR FILM NOW

An entry blank and the rules governing the ACL Ten Best contest will be found on the inside front cover of this issue. Plan to answer the ACL's Ten Best invitation

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News of the Industry

Up to the minute reports on new products and services in the movie field

Magnetic on 8 Reeves Soundcraft Corporation, pioneers in the development of magnetic striping for 16mm. and 35mm. films, announces that it is now prepared to apply its Magna-Stripe process to 8mm. film.

This new Reeves service is offered in preparation for an announcement by the Movie-Mite Corporation, of Kansas City, Mo., of its magnetic Movie Sound Eight projector. This first 8mm. projector for magnetic recording and reproduction will accept original footage striped on the film base and outside of the line of sprocket holes. The magnetic stripe will be 25 mils in width and will cost 3½ cents per foot.

Movie Makers will survey the Movie Sound Eight magnetic projector in detail in an early issue.

Soundstriping Increasing demand for Soundstripe, Bell & Howell's magnetic film striping service introduced last February, has required installation of that service at the company's West Coast plant. The process became available there the first of this month from Bell & Howell Company, at 716 North LaBrea, Hollywood, Calif., as well as from 7100 McCormick Road, in Chicago.

Mag-tape splicer The MT-1 Pres-to splicer for ¼ inch magnetic tape, a unit based on the butt-weld principle, is now being produced by the Prestoseal Manufacturing Corp., 38-01 Queens Boulevard, Long Island City, N. Y.

The MT-1 combines electrically-produced heat and precise pressure, applied within an accurately controlled time cycle, to produce diagonal tape splices without the use of any sort of adhesive or cement. These splices, it is claimed, are inaudible on playback even at maximum gain, and the tape is said to retain its original flexibility. The unit lists at $65.

New E.K. officers New assignments for three of its officers were announced by the Eastman Kodak Company late in May, following the annual organizational meeting of the company's board of directors.

Thomas J. Hargrave, president since 1941, succeeds Perley S. Wilcox as chairman of the board, in deference to Mr. Wilcox's expressed desire to retire from this post which he has held since 1945.

Albert K. Chapman, vicepresident since 1941 and general manager since 1943, becomes the new Kodak president, with Donald McMaster, vicepresident and assistant general manager since 1947, becoming vicepresident and general manager.

New Wollensaks Seven new Cine Raptar lenses—two for 8mm. cameras, five for 16's—were announced last month by the Wollensak Optical Company, of Rochester, N. Y.

The new objectives for Eight are a fixed focus 6.5mm. *f*/2.5 wide angle at $44.24 tax included, and a 38mm. *f*/1.5 telephoto in a focusing mount at $67.50 with no tax. The focal range of both lenses is from 3 feet to infinity, even with the wide angle objective operating at its widest aperture.

The five new lenses for 16mm. cameras are the following: a 12.5mm. *f*/1.5

T. J. HARGRAVE, president of Eastman Kodak Co. since 1941, is new chairman of board.

A. K. CHAPMAN, Kodak vicepresident, succeeds Hargrave as president of photo corporation.

WOLLENSAK offers seven new lenses in their Cine Raptar line, ranging in focal lengths from a 6.5mm. wide angle for 8mm. cameras to a 75mm. focusing mount telephoto for Sixteen.

wide angle in focusing mount from 2 feet, $99.68 tax inc.; a 17mm. (0.7 inch) *f*/2.5 medium wide angle in focusing mount from 10 inches, $75.60 tax inc.; a 50mm. *f*/2.5 telephoto in focusing mount from 2 feet, $69.50 with no tax; a 63mm. *f*/2.5 telephoto in focusing mount from 3½ feet, $77.50 with no tax; a 75mm. *f*/2.8 telephoto in focusing mount from 3 feet, $68.50 with no tax.

These seven new lenses inaugurate a two-part practice which will now be applied to all objectives in the Cine Raptar line: (1) a redesigned lens hood permits the use of a drop-in filter behind the hood, without the use of a retaining ring, and (2) each lens will come equipped with a coated, optical glass, sky (haze) filter at no extra cost. This latter practice is believed to be unique in the lens manufacturing field.

Boom light A lightweight boom light, designed for attachment to any standard lighting stand, is now being offered by the Mayfair Manufacturing Company, 55 Eckford Street, Brooklyn 22, N. Y. The unit provides 360 degree rotation for the single reflector flood or spot lamp mounted in its socket. $6.95 without the lamp.

New screen The Sto-A-Way, a compact, square - dimensioned projection screen measuring only 37 by 3 inches when collapsed, is being featured by Burke & James, Inc., 323 S. Wabash Avenue, Chicago 4, Ill. The screen surface is of the matte-white type, will not crease or wrinkle, and is washable. The Sto-A-Way lists at $11.95 and is offered on a free, ten day trial basis by your dealer.

E.K. Sonotrack A magnetic striping service for single-perforated, processed 16mm. Kodak films, in black and white or color, is now being offered by the Eastman Kodak Company. It will be known as Kodak Sonotrack coating.

Applied always to the side of the film toward the projector lamp, Sonotrack is immediately available in the standard 100 mil (full track) and 50 mil (half track) widths adopted for single perforated films. The company indicates that if a sufficient demand develops, a 25 mil Sonotrack coating service will be added for double-perforated film footage.

Kodak Sonotrack service lists at 3½ cents a foot, with a minimum order charge of $10. It should be ordered through your Kodak dealer.

G-E lamp list A 28 page, four-color catalog, featuring the complete line of G-E lamps for all photographic purposes, is now being offered by the General Electric Company. Of particular interest to amateur movie makers will be the pages and specification tables on Photofloods, Reflector Photofloods and projection lamps for both movies and slides.

A complimentary copy of this handy reference work is yours on request to Lamp Division, General Electric Company, Nela Park, Ohio, or to any G-E district sales office.

High speed movie *Magnifying Time with the Kodak High Speed Camera,* a new 15 minute, 16mm. sound motion picture which provides a graphic demonstration of the ability of this specialized photographic instrument, has just been announced by the Eastman Kodak Company.

The film will be available on free loan to businesses, organizations and schools interested in high speed movies. Address your booking request to Club and School Service, Eastman Kodak Company, Rochester 4, N. Y.

Continuity in capsule

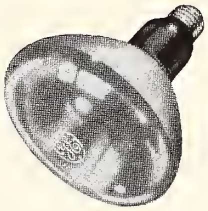
[Continued from page 177]

the left window, as if in reply to its own query concerning shot length, the computer states: "Just long enough to make its meaning clear." While below the right one, in answer to *its* question on camera-to-subject distance, the computer points out: "Only just far enough to include what you want."

These are sound and succinct advices on the problems of picture planning. How they work out with each of the five key scenes, and the technical data revealed by the shot plotter, is pictured and captioned in our specially-made illustrations.

You'll learn a lot from studying them. But in the end, if you are a tyro in the techniques of film planning, if you still ask yourself "how long" and "how far," and if (honestly) you can't tell a scene from a sequence, our guess is that you'll want to run—not walk—to get your shot plotter.

They're a lot of fun to fool with. And, with *your* help, they'll aid you in making better movies.



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EQUIPMENT FOR SALE

■ BASS . . . Chicago. Cinema headquarters for 42 years offers money saving buys in guaranteed used equipment. L.N. Cine Special II, 200′ chamber, matched set of Ektars, 1″ f/1.4, 15mm, f/2.5, 63mm. f/2. 6″ f/4. masks, filters, case; $1622.85 value, $1175.00. L.N. 16mm. B&H Auto Master, f/1.9 17mm. Wollensak f/2.7 W.A., 4″ f/4.5 Wollensak, matching view finders, comb. case, $225.00. 16mm. Magazine Kodak, 1″ f/1.9, comb. case, $99.50. L.N. 8mm. B&H 134TA, ½″ f/2 5 Cooke, 6.5mm. f/1.9 W.A., 2″ f/3.5 tele, comb. case, $199.50. 8mm. Revere 99 Turret, ½″ f/2.8 B. & L. Animar, $67.50. 8mm. Model 20 Kodak, ½″ f/3.5, $27.50. Natco Model 3019 SOF 750 w. proj., 2000′ cap., $199.50. B&H 185C SOF 750 w. proj., 2000′ cap., $299.50. Ampro Century 10A SOF, 1000 w. proj., 2000′ cap.. $265.00. Best buys—best trades always. BASS CAMERA CO.. Dept. CC, 179 W Madison St., Chicago 2. Ill.

■ BOLEX Standard 8mm., f/1 5 Switar, $225.00; B&H Companion 8mm. camera, f/2.8, $56.00; EK Model #60, 8mm., f/1.9 lens, $49.50; Keystone 8mm., f/1.9 lens, $29.50; Natco sound projector, LN, $195.00; Revere SOF projector, guaranteed, $195.00; Movie Mite SOF projector, LN, $150.00. Equipment and film bargain lists free, state MM. FRANK LANE, 5 Little Bldg., Boston, Mass.

FILMS FOR RENTAL OR SALE

■ NATURAL COLOR SLIDES, Scenic, National Parks, Cities, Animals, Flowers, etc. Sets of eight, $1.95; Sample & list, 25¢. SLIDES, Box 206, La Habra, Calif.

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■ KODACHROME DUPLICATES: 8mm., or 16mm., 11¢ per foot. Immediate service on mail orders. HOLLYWOOD 16MM INDUSTRIES, Inc., 6060 Hollywood Blvd , Hollywood 28, Calif.

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■ CINESERVICE UNLIMITED: What's your problem? Let us help you solve it. Complete editing, titling and advisory service. Frame enlargements a specialty. BOX 291, MOVIE MAKERS.

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You Got a Ten Best Film?

See contest rules on inside front cover

Plan now to enter your film in this oldest of amateur movie contests

Closeups—What filmers are doing

Three new films completed in recent months by N. P. Hariharan, ACL, of Madras, India, have, to our Western ears, especially intriguing titles. They are *Dances of Kerala*, *Snake Boat Races* and *Gods Parade*. The last-named depicts Trivandrum's famous temple and the annual festival when that temple's deities are taken out for a mammoth parade through the streets. The snake-boat races take place in Travancore-Cochin state, with each of the boats manned by a hundred or more men clad in gay and festive attire. Folk dances, such as the Kathakali and Ottam Thullal, native to India's Kerala Coast, are featured in the third film. We should like very much to see some of these one day.

A FILM FRAME from *Gods Parade*, a recent picture by N. P. Hariharan, ACL, Madras, India.

Seedtime and Harvest is a new 16mm. sound-color film made by the Reverend D. Kirk Hammond, ACL, of Baltimore, for use by local churches and presbyteries. The film depicts the story of the Cooperative Parish Plan used in three presbyteries in Virginia. This is one of several pictures which Mr. Hammond has produced for use by church groups. The films are distributed on a rental basis by the Department of Promotion of the Board of Church Extension, Atlanta, Georgia.

Intrepid is the word for Jerry! Jerry More, ACL, member of this year's graduating class at Dartmouth and a stalwart of that school's Mountaineering Club, stopped by recently to tell us about the expedition he helped form to scale the dizzy heights of Mt. McKinley. They are the first Mt. McKinley climbers ever to reach the top of Peter's Dome, something over 20.000 feet up.

Jerry took his first movies on this extraordinary excursion, and they can be described quietly as sensational. One year in planning, the expedition took about two months to complete, with roughly six weeks of it spent on the mountainsides.

JERRY MORE, ACL, leader of a recent assault on Mt. McKinley by Dartmouth College climbers.

Mrs. DeLylia Mortag and Joseph Salerno, 1951 club contest winners of the Milwaukee Amateur Movie Society, ACL, were interviewed on WTMJ-TV on Bob Heiss' program, *Meet Your Neighbor*. They showed their equipment and trophies and discussed our hobby for the benefit of the TV viewers. With them was Martha Rosche, ACL, to tell the audience about the club's Gala Show.

Colin Dyke, of Montreal, Canada, on a brief business visit to New York City, called to tell us about the handsome home theatrette he is building in the basement of his new home. He reported that he had got some extraordinary footage of the late visit to Montreal of Queen Elizabeth (then Princess) and the Duke of Edinburgh. With a platform built on top of his car and the tripod-mounted camera securely fixed thereon, he was able to follow the royal party throughout the town.

Donovan E. Smith, ACL, and wife form one of two highly energetic, not to say imaginative, husband-and-wife filming teams we know of. We had the pleasure recently of seeing two of the Smith productions and one of the other couple's, whom we'll get to in a moment. Of the Smith films, one was a bit of science fiction woven in with a familiar domestic angle, the other a purely domestic situation-comedy.

Fully detailed scripts are prepared, action is worked out and most of the production problems are solved before the camera comes into it at all. Members of the Bay Empire 8mm. Movie Club, at Oakland, Calif., the Smiths (we don't have to add) have been walking off with the prizes.

The other team is the Lawler family in Kenosha, Wisc. Timothy M., jr., ACL, and his wife Delores have recently completed a picture called *Duck Soup,* a winner in the recent contest of the Kenosha Movie & Slide Club, ACL, in which some really unbelievable sequences unfold before your eyes. The very handsome Lawler children (were there four of them?) were embroiled in the affair up to their eyebrows—and then some. One sequence calls for one of the youngsters to shave almost completely the head of a smaller one. Watching this operation is an experience at which you cringe; but at the end you say bravo on a first rate family film, no matter what the costs!

Across the Threshold: Wally Frank, of Columbus, Ohio, stopped by to talk about his new Bell & Howell 70-DL, bought on the occasion of his recent retirement from business. He plans to do a lot of traveling and filming, his two favorite pastimes. . . . Sanford P. Rogers, ACL, of Arlington, Va., member of the Washington Society of Cinematographers, ACL, was on his way to Florida with his Bolex H-16 and completed plans for a film of the Florida keys and the ocean causeway down there. . . . J. E. Badley, ACL, of Portland, Ore., paid us a visit to discuss plans for making industrial pictures with magnetic sound. He works with a Bolex H-16 and has ordered a Filmosound 202 magnetic projector.

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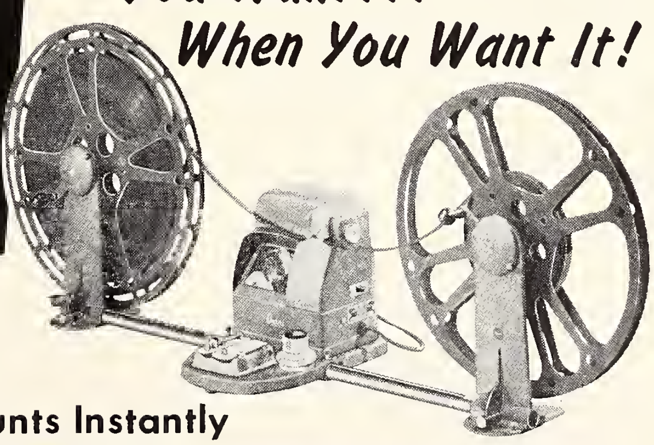

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A recording timer

[Continued from page 172]

zero start—not a difficult job, since the scene sheet is all prepared.

With your overall time changes noted down, it is now possible to work over the sheet and determine rather exactly how long each narrative passage can, or should, be. The basic professional standard allows up to four words per second; but you probably will find it better not to crowd this maximum. With the final commentary written, incorporate it too on the scene sheet. In its completed form this will give you the exact starting times, from the zero start-mark, for each passage of background music, each sound effect, and each take of commentary. It might look like this:

SCENE	TIME	SOUND
ACL leader	00 to 14"	Fanfare
Main title	14"—31"	"Festival Days"
Railroad Sta.	31"—1'6"	Train whistle (5") music down and over to: "Our first view of Cedarhurst, etc."

From this, and with the recorder and timer wired together, the recording can now be assembled. When it is necessary to stop recording in order to change a disc, brake the recorder as you switch off to prevent coasting. Also, should the recorder be switched off between takes, remember to back up the wire or tape slightly before switching on again to erase any clicks or crackle which may have been recorded.

Canada calls

[Continued from page 179]

ON TO NOVA SCOTIA

Leaving Prince Edward Island, travelers make the 14 mile return trip across Northumberland Strait from Wood Islands to Carriboo in the province of Nova Scotia. At Carriboo, visitors are invited to join the Order of the Good Time, oldest social club in America. Pictou, close by, is among the largest lobster producing ports in the world, and its annual Lobster Carnival, usually held in July, is a unique event.

The route now follows Highway No. 4 for 35 miles to Truro, through forests with plenty of bear, moose, deer and ruffed grouse. Truro was the largest of the early settlements destroyed in 1775 at the time of the expulsion of the Acadians. From here to Halifax, 64 miles distant, the trip is once again along Highway 2, past the Musquodoboit Valley and its famous trout fishing waters. A few miles below Shubenacadic, a three mile cut-off leads to an Indian reserve where beautiful birchbark canoes and fancy woodwork are turned out. Good filming!

Halifax, capital city of Nova Scotia, has a population of 100,000 and is port of call for steamer lines of all nations. A fine shot of the harbor may be obtained from Fort George, an early stronghold begun in 1828 which took 30 years to complete. The Archives has on display from 9:00 to 5:00 daily a collection of documents, ship models and pictures which illustrate the history of the province. The North West Arm, a two and a half mile sheet of protected water, provides Halifax with a unique summer playground.

COMFORTABLE LIVING

Good food and comfortable accommodation are found everywhere in Nova Scotia. Breakfast costs about 75 cents, a dinner of fresh Atlantic salmon and Annapolis apple pudding $1. Overnight cabins with two bedrooms, a living room and bathroom, rent for $5 per night, while summer resorts provide room, meals and recreation for as little as $5 a day.

The final leg of the trip, 130 miles on Highway No. 1 from Halifax to Digby, leads through the orchard-strewn Annapolis Valley, past picturesque Acadian villages along the St. Mary's Bay shore. This is the historic Land of Evangeline, highlighted by Grand Pré Memorial Park, Fort Anne National Historic Park and Port Royal Habitation, earliest permanent white settlement north of the Gulf of Mexico.

Detailed information on this 1500 mile Eastern Canada highway holiday is available from the Canadian Government Travel Bureau, Ottawa, Canada. Marked maps will be supplied on request, together with the latest edition of *Canada—Vacations Unlimited*, a 50 page holiday guide in full color. . . . Canada calls your camera!

DeVry adds magnetic

[Continued from page 175]

can be stored in a piece of magnetic track? This question is important, in that it affects the basic design of amplifiers greatly. It is obvious that, if the maximum magnetic recording charge on 16mm. film is as it exists today, it would then dictate the use of amplifiers of sufficient gain to make up for this lack of sensitivity. The possibility does exist that there could be such an improvement in the magnetization of 16mm. film that the voltage amplification stages incorporated in amplifiers would be overloaded to such an extent that high distortion would result.

An assumption will therefore have to be made as to what is the maximum level that is practical to record on film. A magnetic signal-level film similar to the 400 cycle SMPTE test film for 16mm. optical tracks will have to be evolved to standardize reserve gain and test conditions for signal to noise level evaluations.

An azimuth test film will have to be produced in order to align properly the magnetic azimuth between various projectors. Likewise, a standard magnetic flutter film will have to be produced for checking the mechanical filter systems used in the various projectors. Also a film similar to the SMPTE buzz-track test film will have to be made for magnetic sound track alignment.

PROBLEMS OF HALF-STRIPE

And finally, consider the complication introduced by the current use of the half-width or half-stripe magnetic track, in addition to the full-width magnetic tracks. A full-width magnetic track (100 mils) covers the entire area normally occupied by an optical sound track. A half-width track (50 mils) is only half the usual sound track width, with the remaining area occupied by a half-width optical sound track.

The complication arises through the location of the half-width track by the two firms presently half-striping 16mm. film. Although both firms apply the magnetic striping to the base side of the film, they apply the half-width magnetic track on opposite sides of the 16mm. optical track, one striping on the inner edge, the other on the outer edge of the 16mm. optical track. Since 16mm. magnetic sound projectors now on the market or in production utilize a full-width magnetic record-reproduce head, half-width magnetic tracks when played through the full-width magnetic head cause the head to suffer wear on one side only and quickly to become useless. The iron oxide of the magnetic sound track is an excellent abrasive.

This leads to the conclusion that magnetic record-reproduce heads incorporated in 16mm. sound projectors will have to be dimensioned for half-width or half-stripe magnetic track only. Therefore, striping manufacturers will have to reconcile their differences.

There is not the slightest doubt, however, that magnetic sound—when a few needed standards have been established—will open up new possibilities to the amateur movie maker, the educator, the scientist and the industrialist. For through the magnetic sound medium each will now be able to record a high-fidelity sound track of his own choosing—and reproduce it immediately.

(Ellis W. D'Arcy is a Fellow of the Society of Motion Picture and Television Engineers, a member of its Board of Governors, and currently is chairman of the Society's subcommittee on 16mm. sound reproduction characteristics. He is well qualified through his experience, industry-wise, to depict the present status of magnetic sound—*The Editors.)*

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Frank L. Roloff, *Chicago, Ill.*
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George H. Wessler, *Dallas, Texas*
Amateur Movie Club of San Diego, *San Diego, Calif.*
W. S. Beckenbach, *Rocky River, Ohio*

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Herbert W. Adkins, *Milwaukee, Wisc.*
O. L. Barnes, *Lima, Ohio*
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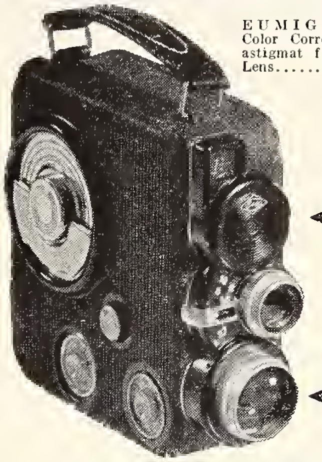

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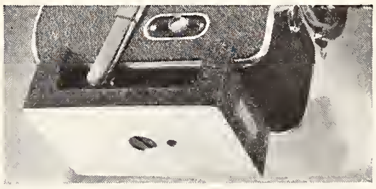

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Cape Town event

A program of the 1949 Ten Best selections by *Amateur Cine World*, our English contemporary, was presented recently in Cape Town, South Africa, under the auspices of the Cape Town Photographic Society, ACL. The following films were screened: *Eggs for Breakfast*, by Peter Bowen; *The Beginning*, by Donald James; *Nemesis*, by H. A. V. Bulleid; *Meet Me In The Local*, by Fourfold Film Unit; *The River Is Spanned*, by Harry Birrell; *Only For Telling*, by Fourfold Film Unit; *Post Haste*, by J. G. Gaskell, and *Paper Boat*, by High Wycombe Film Society.

K.C. winners

Top honors in the Mid-Year contest held by the Kansas City Amateur Movie Makers, ACL, went to Violet and W. H. Goodson, ACL, in the 16mm. group for *Easter Eggs* and to Gene and Irene White in the 8mm. group for *Super Service*. Other 8mm. place winners, in order, were *Burning Leaves*, by Earl and Lorene Martin; *Nine*, by Louis and Dorothy Goodson, and *The Flood*, by Andrew M. Allison. The second and third place 16mm. films were *Springtime*, by Jim and Sylvia Willoughby, and *Garden of the Gods*, by Minion and Leonard Carr, ACL.

L.A. toasts ladies

"There ain't nothin' like a dame," and the distaff side of the Los Angeles 8mm. Club, ACL, had their annual official opportunity to make this point clear at the group's Ladies' Night last month. Vicepresident Eugenia Elliott presided. An all-feminine contest resulted in the following winners: *Ladies' Contest*, by Mildred Cooper, ACL; *Vacation Daze*, by Virginia Browning, and *I Will Start Tomorrow*, by Merle Williams. Runners-up were *Exploration of Escalante River*, by Louise Fetzner; *A Rockhound's Weekend*, by Betty Fulton; *A Memorial Day*, by Melita Fackler, and *A Sight For Sore Eyes*, by Marian Dance.

Magic Medicine, the popular club production, was screened on the program, in addition to the ladies' winning films.

Brooklyn elects

Herbert Erles, ACL, president, heads the list of new officers chosen by the Brooklyn Amateur Cine Club, ACL. Arthur Rosenthal is vicepresident, with George Angel as secretary and Max Kahn as treasurer. The board of directors is comprised of members Eugene Adams, Louis Dishotsky, Samuel R. Fass, ACL, Irving Gittell, Earl Kaylor, ACL, Bert Seckendorf, ACL, and Francis Sinclaire, ACL.

Long Beach

A discussion of vacation films and travel shooting marked the June meeting of the Long Beach (Calif.) Cinema Club. Among the films projected were *Shrine Parade*, by Fred Winther; *Never Marry a Bachelor*, by Carlton Lay, and *Snow Foolin'*, by Mary Alice and Reuben Eubank, ACL.

Feature of the evening was the demonstration by Dr. Don Brown of his new Bell & Howell 202 magnetic sound projector.

Metro awards

The annual spring banquet last month marked the end of the season for the Metro Movie Club, ACL, of Chicago. Awards were presented to the winners in the club's annual contest, as follows:

The Arthur H. Elliott Award went to Don Barber, ACL, for *Chicago Railroad Fair*, which also placed first in the sound division. The second award in this class went to Carmi Crawford for *Underwater at Bimini*. First and second place winners in the 8mm. division were Richard Guetl with *The Big City* and Willard Friberg with *Color Hunt*. In the 16mm. division, Jack Jacobsen, ACL, took first with *What Happened in Our Neighborhood*, followed by Margaret Conneely, ACL, with *Circus Capers*.

Richmond outing

Members of the Richmond (Calif.) Movie Camera Club spent a recent weekend exploring and shooting among the remnants of a typical western mining town at Columbia State Park in California.

Easton outing

Members of the Easton (Pa.) Click-It Club, ACL, enjoyed their annual outing last month, held this year at nearby Hershey Park.

At an earlier meeting of the club, the ACL production, *Volunteer Nurses' Aide*, made during the last war, was screened for study, looking toward a local community production by the club.

MMPC election

Ralph R. Eno, ACL, became president of the Metropolitan Motion Picture Club, ACL, of New York City, at the recent election of officers. Robert Coles, ACL, and Raymond Moss, ACL, are first and second vicepresidents. Ernest Miller, ACL, is treasurer, and Louise Gnerich, ACL, is the new secretary. She succeeds Alice Burnett, ACL, who held the position for a number of years.

Okla. City event

Members of the Movie Makers Club of Oklahoma City, ACL, turned out en masse in May for the wedding of a native son, Ralph E. Gray, FACL, to Mrs. Leona Lyon. There is no mention in the club communique whether the wedding guests went armed with cameras, but we have no doubt the occasion was duly recorded on film. Mr. and Mrs. Gray plan to make their home in Blanco, Texas.

Minneapolis

There were eighteen films — too many to itemize here—on the program of the fifteenth annual Spring Show of the Minneapolis Cine Club, ACL. The producers represented were Rudy Sebesta, Carroll Davidson, Albert E. Roser, Don Lucier, ACL, R. J. S. Carter, ACL,

GOLDEN GATE CINEMATOGRAPHERS, ACL, of San Francisco, installs new officers (l. to r.) as follows: George Shost, sec'y.; Arthur Balzarini, treas.; A. Theo Roth, ACL, vicepresident, and Ross Alexander, president. Edwin T. Johanson, the man with the gavel, is installing officer.

Bill Marchand

EVERETT AMATEUR MOVIE CLUB, ACL, of Washington, groups its program committee and officers from the left as follows: Jesse Raymond, ACL; C. L. Tice, vicepresident; Carl Boynton; Mrs. Orie Smith, chairman refreshments; Lawrence McAndy, secretary-treasurer; David Carlson, ACL, chairman programs, and Dr. Harold Fey, president.

E. Grant Perl, John C. Lauber, ACL, Percy Hopkins, ACL, Charles Carroll, Mike Holm, jr., Walter Witt, Stanley Berglund, Dr. Maurice Lower, Wilford Anderson, ACL, Monroe Killy, Dr. Leonard Martin, ACL, Alfred Peterson, Edwin Pearson, ACL, Dr. Horace Scott, Earl Ibberson, ACL, Elmer Albinson, ACL, and Harry Webb.

Philadelphia Winners in the annual contest of the Philadelphia Cinema Club have just been announced. Dr. Robert E. Haentze won first place for his 8mm. color film, *Of Boys and Fish*. Second prize went to Robert E. Tross for *Derby Time*, and third was awarded Jesse Haines for his 8mm. color film, *Nantucket Holiday*.

New officers elected for the coming year are Victor R. Fritz, president, Mr. Tross, vicepresident; Dr. Haentze, treasurer, and Dorothy F. Horton, secretary.

Winnipeg A special summer feature for members of the Winnipeg Cine Club, of Canada, was a group flight last month with Trans-Canada Air Lines. Movie cameras were strictly *de rigeur*. Members not on the flight participated in the ground activities prior to takeoff and at the landing.

The club's annual picnic, held this year at Pine Falls, followed the aerial shooting event by a week.

Durban showing A feature of a recent program of films projected before the Cine 8 Club, ACL, of Durban, South Africa, was *National Parks of the U.S.A.*, by Dr. V. A. Wager. Also on the program were *Holiday Highlights*, by F. L. Smith, screened for criticism, and *West Wind*, by P. L. Waugh.

Buffalo annual The sixth annual salon of the Amateur Cinema Club of Buffalo, ACL, featured the 1951 Maxim Award winner, *In Fancy Free*, by Glen H. Turner, ACL. The program also included *Animal Antics*, by club member Raymond J. Korst; *This Is Story Time*, by Jack Grassick, of the Toronto (Canada) Movie Club; *A Pair of Shorts*, by George A. Valentine, of the Stamford (Conn.) Cinema Club; *Vacation Highlights of 1950*, by Fred Evans, FACL, of the Los Angeles 8mm. Club, ACL; *Two Paper Cups*, by the Grand Rapids Amateur Movie Club, ACL, 1951 Honorable Mention winner, and *Venezia*, by Oscar H. Horovitz, FACL, a 1951 Ten Best.

FACL, 1952

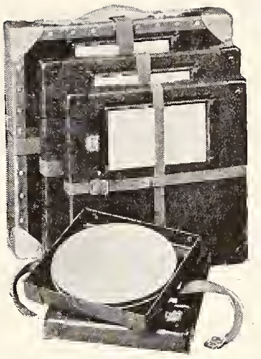
[Continued from page 173]

many movie makers, Mrs. Seely bought her first camera (a 16mm. Cine-Kodak K) to film her burgeoning family. That was in 1931. In 1937 a robin, little dreaming what she was to initiate, built her nest on a Seely windowsill; Mrs. Seely pictured these domestic doings from inside the bedroom, and her career was begun.

It was, happily, a career which she was to share with a sprightly prodigality among all whose interests included birds and assorted wildlife. Mrs. Seely's warm and winning film studies—of which many are award winners—have already been screened before more than 400 clubs, schools, societies and councils. Copies of her pictures are in use by the Cleveland public schools and her efforts have been officially honored by the American Humane Association.

Mrs. Seeley first joined the ACL in 1940. She has become a member since then of the Cleveland Photographic Society, the Kirtland Photo Club (of which she is a past president), the Museum of Natural History in New York City, the Cleveland Museum of Natural History, the Cleveland Bird Club and the Photographic Society of America. In 1951 she was named an Associate by this latter group.

Her present camera is a Cine-Kodak Magazine 16, on which she uses (besides the 1 inch) lenses of 2, 4 and 6 inches focal length. Her other "talents" of music and poetry—and the disparag-



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JUDGING a local club contest, it becomes increasingly apparent, is a delicate and difficult operation requiring, for its successful conclusion, the patience of a Job, the wisdom of a Solomon, and the diplomacy of a Disraeli.

That such is the situation most probably has been the case for a number of years now. But—to make a clean breast of our innocence—we have become acutely aware of this problem only within the past twelvemonth or two. For, as one wisp of smoke blended more visibly with another, we were forced reluctantly to the age-old conclusion that "where there is smoke there is fire." Now this conclusion has been climaxed within the past six months by reports of unrest in contest matters among members of city-wide and even state-wide associations of amateur filmers.

We have not, we must confess, any immediate answer to this problem on the local level. Too many unknown factors, including the personalities of those involved, enter into the equation. But here at ACL there has been evolving within the past two years a surprisingly successful palliative of ruffled feathers. To wit: send your club contest to the League for judging.

The enthusiastic acceptance of this system has been indicated in several ways. First, there have been letters of somewhat amazed appreciation from first-time users of this service. ("I was both astonished and gratified at the length of your letter reporting your judgments of our contest films . . . We have received more constructive criticism than in any previous year of our contest.")

Second, there have been letters requesting, rather wistfully, a repeat performance of ACL contest judging, after a successful first-time experience. ("There have been times when, after all the prizes were out, someone still thought that his film should have won. There was none of this last year when you judged our films, and everyone especially liked your impartial suggestions . . . We wonder if we could ask the same service again.")

And finally there are the facts and figures. For our records show that in the year 1950 the ACL judged annual contests for eight clubs across the country, with a combined 8-and-16 footage total of 18,375 feet. In 1951, the number of clubs served in this way was doubled at sixteen. And the footage total had soared to 99,575 feet!

Sounds like somebody's satisfied. So if you're having club contest troubles, you might want to give our impartial, constructive service a try.

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HARRIS B. TUTTLE, FACL

It is quite possible that Harris B. Tuttle has written or spoken more words on photography in general and amateur movie making in particular than any other man living today. For since 1927 (when his first piece appeared in Movie Makers), Mr. Tuttle has given over 1000 lectures before camera clubs; he has published more than 75 articles in countless photographic magazines, and he has written innumerable pages of technical material for the Kodak Sales Service booklets—at which work, in Rochester, N. Y., he has been engaged as a consultant since 1940.

It may be, also, that Mr. Tuttle has exposed more amateur film footage than any other movie maker. For one thing, as an associate for five years of John B. Capstaff in the development of the reversal film process, he got off in 1920 to a fairly early start. Later (in 1927 and for eleven years thereafter) he supervised the making of all 16mm. and (from 1932) 8mm. demonstration films used by the Eastman Kodak Company. Since Kodak decided that all such pictures in the Kodacolor, Kodachrome and 8mm. media *must* be originals, a staggering amount of film must have moved through Mr. Tuttle's cameras.

Furthermore, Mr. Tuttle became interested in 1921 in medical photography and soon was to make the first surgical record films on 16mm. monochrome stock. He pioneered (as they were developed) the use of Kodacolor and later Kodachrome in the medical movie field, and he has up to the present produced more than 1000 medical subjects.

In 1919, Mr. Tuttle became a founder member of the Kodak Camera Club, with which group he is still associated. He is an honorary member of the Amateur Movie Club of Rochester and of countless other cine and still clubs across the United States. He has been a member of Amateur Cinema League since 1936.

Honors in recognition of Mr. Tuttle's contributions to photography have been legion. He was named a Fellow of the Society of Motion Picture Engineers in 1932, an Associate of the Royal Photographic Society in 1940 and to its Fellowship in 1945. In the same year he became an Associate of the Photographic Society of America, and he was raised to its Fellowship in 1949. The Biological Photographic Association tapped him as a Fellow in 1948, while in 1950 he was elected an Associate in the Oval Table Society of New York City.

Mr. Tuttle is married, the father of two children (a son and a daughter) and the grandfather of three. His hobbies are woodworking, contract bridge—and movie making.

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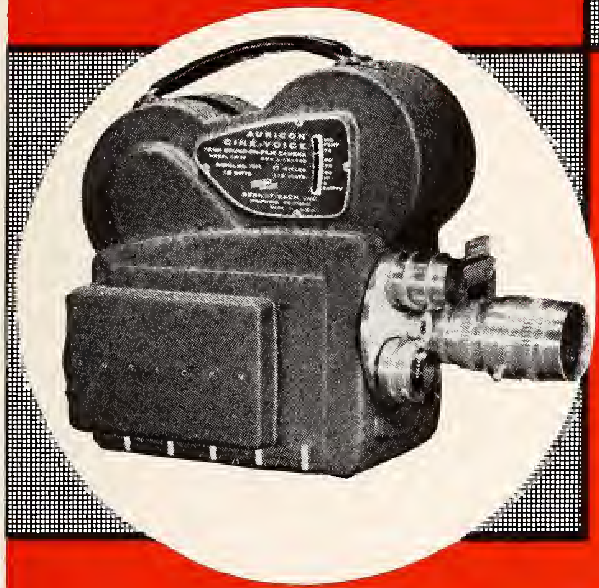

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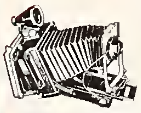

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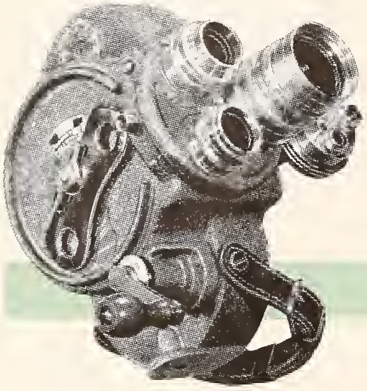

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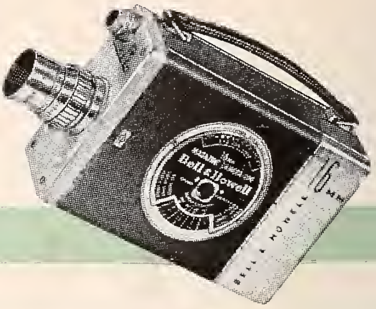

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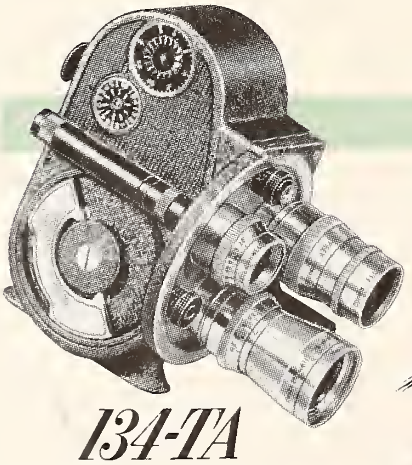

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THE HIRAM PERCY MAXIM AWARD OR PLACE IN THE TEN BEST CONTEST

The AMATEUR CINEMA LEAGUE invites you once again, as it has done every year since 1930, to submit your movie making efforts in the oldest, most honored contest in the world of personal filming — the ACL selections of Ten Best Amateur Films of the Year and the Hiram Percy Maxim Award. The contest is open to amateurs anywhere in the world, using 8mm. or 16mm. film, black and white or color, silent or sound, in short or long reels and on any subject.

The Ten Best selections are made by the trained staff of the Amateur Cinema League, men who see and evaluate more than a quarter million feet of film each year. The selection is *not* limited to League members—any amateur filmer, anywhere, may compete. What the judges seek first is sincerity—sincerity of camera work, film planning, editing, titling and, above all, *creative movie imagination.* Any fine film can win . . . it may be *your* film!

THE MAXIM MEMORIAL AWARD, established in 1937 in honor of the League's Founder President, has become by international acclaim the most treasured trophy in the world of amateur movies. A cash prize of $100.00 and a miniature silvered replica of the Memorial is given annually to the one amateur whose film is judged the *best* of the Ten Best. In its fifteen year history, the Maxim Memorial Award has been won by films of every type—8mm. and 16mm., long and short, silent and sound, factual and story. This year it may be won by *your* film.

ALL AMATEURS honored in the Ten Best competition will receive a distinctive ACL Award Leader, animated and in full color, as well as a handsome, hand-lettered ACL Award Certificate in recognition of their outstanding efforts.

SEND IN YOUR FILMS NOW

It is not too early to send your films in for judging. The contest closes October 15, 1952. Send the entry blank below for each film you submit to:

AMATEUR CINEMA LEAGUE
420 Lexington Avenue New York 17, N. Y.

Send the Entry Blank below (or a copy of it) via 1st class mail for each film that you submit.

I, ______________________, certify that
(name)
I have read the rules governing the ACL selection of the Ten Best Amateur Films of 1952 and the Hiram Percy Maxim Award and that my entry is in full compliance with these rules.

☐ Please return via Express Collect.

☐ Enclosed is $______ for return via______________

Name of Film______________________

Camera used______________ Date______________

Signature ______________________

RULES GOVERNING THE ACL SELECTION OF THE TEN BEST FILMS of 1952 AND THE HIRAM PERCY MAXIM AWARD

1. The ACL Ten Best competition is open to amateur filmers everywhere in the world. Films eligible to compete may be produced on 8mm. or 16mm. stock, black and white or color, silent or sound, in any form, and may be on original or duplicate stock.

However, no film will be eligible to compete for any award in the competition for which the maker has received compensation or which he has rented, or for which he will receive compensation or will rent prior to December 1, 1952.

Prizes of any sort won in earlier amateur film contests shall **not** be regarded as compensation.

2. An official entry blank at left (or copy of it) must be forwarded by first class mail to cover each film submitted. The films themselves may be forwarded as the contestant elects, at his expense. Entries will be returned by the ACL at the expense of the contestant via the transportation he requests.

3. Film entries from outside of the United States must, because of American customs rulings, be made on film stock originally manufactured in the United States. Such entries should be forwarded by parcel post (do not enclose written matter) — not express—and must be valued at less than $100. U. S. funds.

Entries from outside of the United States which fail to comply with one or both of these provisions will not be cleared through customs by the ACL.

4. Phono records (78 or 33 rpm only), of music, sound effects or narrative, may accompany films. But start marks, the order of playing, change-over cues and desired projector speed should be clearly indicated on a score sheet. Typewritten narrative to be read during projection also may be submitted if desired. Both score sheet and narrative must be sent by first class mail.

No phonograph records of any kind can be received from outside of the United States because of trademark regulations governing this product.

Magnetic recordings, either on film, tape or wire, also may accompany films; but their reproduction will depend on our ability to secure correct playback facilities. Please indicate desired running speed where necessary.

5. No competitor will be permitted to present his sound accompaniment personally at ACL headquarters nor may he be present in the League's projection room during the competitive screening of his film.

6. The number of films honored in the competition will include the ten selected as the Ten Best Amateur Films of 1952; an undetermined number of films which, in the opinion of the judges, merit Honorable Mention, and the winner of the Hiram Percy Maxim Award, which is chosen from among the Ten Best films.

7. Every film honored in the competition will receive an ACL Award leader in full color and an ACL Award Certificate signifying the honor which it has won.

8. Selection of the ACL Award winners will be made by the trained staff of the Amateur Cinema League. Their decisions will be final and the judges cannot undertake to discuss entries comparatively with the contestants.

9. No officer or director of the Amateur Cinema League and no staff member of the League or of MOVIE MAKERS is eligible to compete in the ACL Ten Best contest.

10. October 15, 1952, is the closing deadline for the competition. All entries must reach the office of the Amateur Cinema League, 420 Lexington Avenue, New York 17, N. Y., on or before that date. Award winners will be announced in the December number of MOVIE MAKERS.

B 371822
AUG 1 4 1952

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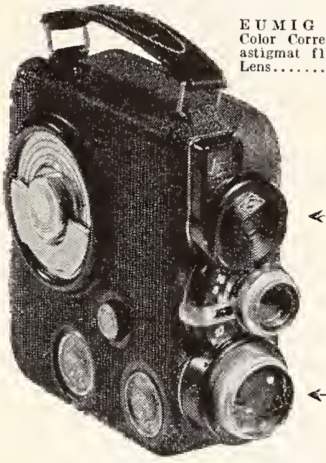

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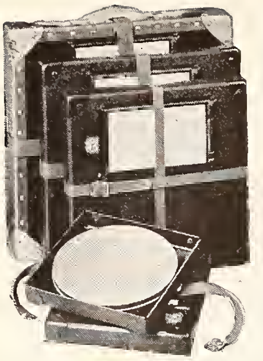

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MOVIE MAKERS

THE MAGAZINE FOR 8mm & 16mm FILMERS
Published Every Month by
AMATEUR CINEMA LEAGUE

August 1952

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JAMES W. MOORE
Editor

DON CHARBONNEAU
Consultant Editor

ANNE YOUNG
Advertising & Production

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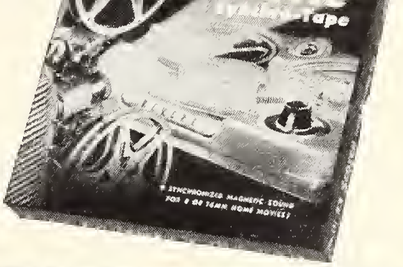

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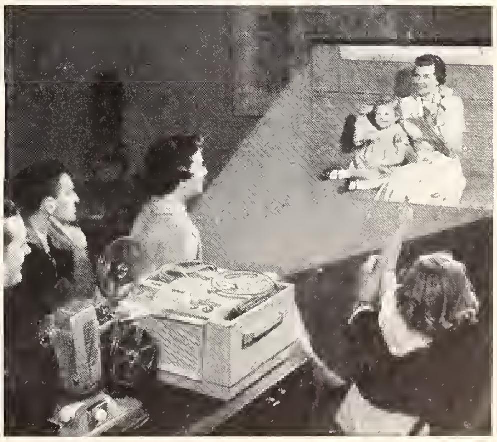

Closeups—What filmers are doing

Ralph Freas and members of his Actors' Cine Lab, ACL, in New York City, paid us a visit recently with their chief cameraman, Jose Pavon. Wanted to run off some screen tests, they said, made on their newly acquired Auricon Cine-Voice. The group has taken over an old loft downtown and will soon be launched on their first film production.

Charlie See, ACL, of Los Angeles, a new member himself, sent us another new member recently in the person of Dato Nik A. Kamil, ACL, the Prime Minister of the State of Kelantan, Malaya. Mr. Kamil, here as a guest of the American State Department, took time out from his diplomatic tasks to come in and get acquainted. From here, he was en route to London on official business.

Also on his way to England was Harley Davis, of Wichita, Kans., who is going over to attend a conference of Quakers to be held in London. Mr. Davis, a member of the Wichita Amateur Movie Club, ACL, will record the proceedings on film, as well as making a personal travel reel.

From Italy comes word that Fulvio Borghetty, ACL, of Turin, has just returned from an extensive tour of South Africa and is currently regaling friends and fellow cinemaddicts with the results of his filming efforts down there.

Funny thing, sometimes, the power that an innocent amateur picture may develop . . .

Back in 1942, on the one hundredth anniversary of New York City's present school system, the community of Staten Island staged a costume fete celebrating its 246-year-old Voorlezer's (lay reader's) House. To the surprise of practically no one in S.I., Frank E. Gunnell, FACL, volunteered to make a movie of the ceremonies—and of the freshly painted schoolhouse. The picture (called *The Voorlezer's House*) promptly won an ACL Ten Best in 1942, and there the matter seemed to rest. But wait . . .

The time is now ten years later; the scene a semi-private gathering of Staten Island burghers, and Mr. G. has just concluded a screen program with—you guessed it—*The Voorlezer's House*. As the lights come on, there is a momentary hush over the audience. Then, tinged audibly with emotion, a gruff voice spoke up.

"This here picture," a man said, "makes that shabby old house look so pretty *I* think she needs another painting. Here's fifty toward a fund . . ." Well, in no time at all, there was five hundred in the kitty and the paint began to flow.

Arthur Dewey, ACL, of Cleveland, Ohio, stopped in on his way to South Africa, a trip he and his wife have long planned to celebrate their twenty fifth wedding anniversary. They are flying both ways and plan to shoot about 10,000 feet of Kodachrome in the course of the two months trip. His Bell & Howell camera is equipped with a 200 foot film chamber.

Some weeks ago Vance Packard, an associate editor of *American Magazine*, was assigned by that journal to do an article on home movie making. At first this seemed little different from other hobby stories he had worked on for the *American:* quietly, with the detached skill of the expert, he went about gathering data and amassing notes. Then, one bright summer day, he found his way into ACL headquarters.

This was, apparently, the beginning of the end for Mr. Packard. Before leaving that afternoon he had become Vance Packard, ACL. Two days later he had galloped his way through *The ACL Movie Book* and sundry back issues of Movie Makers. And, less than a week after *that*, he admitted with a grin that he was now the proud owner of an 8mm. camera, an exposure meter, several rolls of film and . . .

An enthusiastic writer, this man Packard! Probably lucky his assignment was not the home life of a circus sword swallower.

Small-World Item: In a not too recent letter from Leopold Barnato, ACL, of London, he advised us that he had just been commissioned to produce a series of 16mm. sound films for the famous Royal Doulton Potteries in England. Emphasis, he said, would be placed on the tradition and craftsmanship in ceramic ware produced by Doulton, as opposed to mass production methods. And, he concluded, as the films were intended mainly for overseas screenings, introductory sequences would be filmed in Australia, South Africa, Canada and the United States.

Well, we don't know who filmed these sequences in Australia, South Africa and Canada. But we *do* know who filmed them in the U.S., for we had a small finger in that pie. Man by the name of Leo J. Heffernan, FACL, of Forest Hills, N. Y., onetime Maxim Memorial Award winner in 1941.

Charles B. Whitehead, ACL, now of New Rochelle, N. Y., and lately of Lima, Peru, is in the throes of producing a film on New York City, nothing daunted by the crushing heat wave that has enveloped this city the past two weeks. His production, believes Mr. W., will be the first amateur film to incorporate stereo, full color and magnetic sound.

After viewing some 2000 feet of his pictures, we had the opportunity the other day to greet the Reverend J. M. Poitevin, ACL, in person; he was passing through New York City en route to his native Quebec from Cuba.

A member of an order of Canadian missionaries, Father Poitevin combines his movie making with his religious duties, using the resulting films for teaching purposes. Among the footage we screened were many vivid and sympathetic studies of Cuba and her people, especially through the outlying rural areas.

A cheery letter from Major Carroll M. (Buck) Newstrom, ACL, currently in Newburgh, N. Y., reveals he has just come back from the West Coast where he had the time of his life being shown around the Paramount lot by none other than that master guide, Bob Hope, whom Buck had met out in the Pacific somewhere. "The Paramount Studios," he says, "look just like my cellar—only bigger!"

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CHARLES ROSHER
ASC. FRPS. FSMPE. APSA
Director of Photography
with M.G.M. Studios

As you know, I have been using the Norwood for years and I appreciate how much it has helped me in my profession. It has never failed me and I depend on it entirely in my daily shooting at Warner Brothers Studio, Hollywood. I would not be without it.

TED McCORD ASC.
Director of Photography
Warner Bros. Studio

I have used the Norwood Meter for quite a long time on my pictures and find it to be an indispensable tool.

GEORGE JOSEPH FOLSEY ASC.
Director of Photography

I have two of them, and find them extremely accurate and very sturdy, and in my opinion are very important to a photographer, particularly as we make pictures today, working equally well outdoors and indoors.

From my own experience I am sure the Norwood Meter would be as important to an amateur as a Professional, proving very economical as the user is always assured of a correctly exposed negative.

RAY JUNE ASC.
Director of Photography
Metro-Goldwyn-Mayer Pictures

In my many years as a director of photography in Hollywood, this is the first exposure meter that has completely eliminated the element of guesswork or human error in exposures. At this time particularly I find the Norwood invaluable, since so many of the pictures are scheduled for quick production—especially those of the Western type.

I am confident that I voice the opinion of all of the Hollywood cameramen, and our appreciation.

JACK GREENHALGH ASC.
Director of Photography

NORWOOD Director
INCIDENT LIGHT EXPOSURE METER

. . . The Meter the BEST Photographers use

Read what the experts say . . . Proof positive of Norwood Superiority!

"The Standard of the Studio"

It is my opinion that the Norwood Meter is the best all around meter for our use. In naming some of our bigger pictures made here, "King Soloman's Mines" and "Quo Vadis," which were both photographed by Robt. Surtees, he used nothing but the Norwood Meter all through both of these pictures.

JOHN ARNOLD
Executive Director of Photography
Metro-Goldwyn-Mayer Pictures
Culver City, California

I have been using this Norwood Meter since they first hit the market. I have used it on all my pictures at M.G.M., and this has been the first time I had it up for a check and adjustment.

I find the Norwood Meter to be absolutely correct and dependable and very easy to use. I wouldn't be without one.

JOSEPH RUTTENBERG
Director of Photography
Metro-Goldwyn-Mayer Studio

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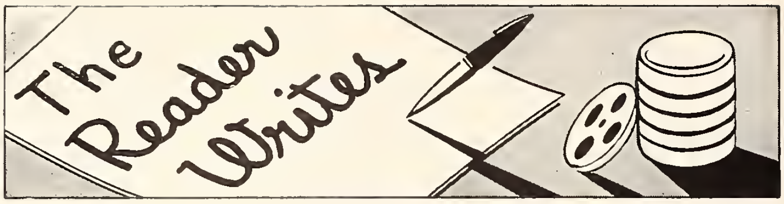


This department has been added to Movie Makers because you, the reader, want it. We welcome it to our columns. This is *your* place to sound off. Send us your comments, complaints or compliments. Address: *The Reader Writes*, Movie Makers, 420 Lexington Ave., New York 17, N. Y.

HAPPY AND HONORED

Dear ACL: I am happy and honored to accept my election as a Fellow of the Amateur Cinema League.

The Amateur Cinema League is wholly responsible for my great interest in movie making. It has been my teacher through its consultants, books and the magazine, and it has opened up to me many friendships among its members. . . . It is indeed a privilege to be able to sign this letter:

Oscar H. Horovitz, FACL
Newton, Mass.

WHAT A SURPRISE!

Dear Mr. Moore: What a surprise your letter contained! I have seen that impressive "FACL" after several names in our magazine Movie Makers, but I never dreamed that such an honor would be bestowed on me.

Please tell the board of directors that I am pleased to accept the honor and do so with the hope that, within my capabilities, I always may be of service to the Amateur Cinema League.

Emma L. Seely, FACL
Cleveland, Ohio

INDEED GRATEFUL

Dear Mr. Moore: I am very, very happy to learn that I have been elected to the honor of Fellowship in the Amateur Cinema League. Please inform your board of directors that I am indeed grateful to them for conferring this honor upon me.

Harris B. Tuttle, FACL
Rochester, N. Y.

MOST SINCERE

Dear Mr. Charbonneau: May I congratulate you on the fine way you handled my recent request for information covering specific problems in making home movies? Your letter was most sincere and encouraging to a new member of the ACL.

Jack D. Zink, ACL
Fremont, Ohio

SOMETHING I COULD DO

Dear ACL: Although I have been a member of the League since September, 1937, I had not understood or realized that the ACL Film Library was built up by financial contributions, as well as film contributions from Maxim Award, Ten Best and Honorable Mention winners. It was only after reading the letters from Mr. Horovitz and Mr. Hoover in *The Reader Writes* that I realized there was something I could do to aid the ACL Library.

Please accept the enclosed check for $50.00 toward the ACL Film Library Fund from one who has derived much benefit and pleasure from my ACL membership.

Name Withheld by Request

DESERVES RECOGNITION

Gentlemen: At the last meeting of the Brooklyn Amateur Cine Club, ACL, it was voted to make a contribution of $25.00 to the ACL Film Library Fund. The membership felt that the work now being done by the League is excellent and deserves special recognition.

It is, therefore, with a great deal of pleasure that I enclose our check for the above amount.

Irving Flaumenhaft, ACL
Treasurer
Brooklyn Amateur Cine Club, ACL
Brooklyn, N. Y.

All of us at ACL headquarters are warmly grateful for these generous individual and club donations to the League's Film Library Fund.

We take this opportunity to remind individual donors again that, by an official ruling of the United States Treasury, contributions to the League *for any purpose* are tax-deductible.

SANDBAG FINISH

Dear ACL: We wish to thank you for letting us see Glen Turner's Maxim Award winning film, *In Fancy Free*, while it was in California. As one of our members remarked: "It certainly has a sandbag finish!"

Personally, I feel it is the best amateur film we have ever seen. Mr. Turner is to be complimented on his unique production and congratulated on placing at the top of the Ten Best in your ACL competition.

R. C. Denny
Secretary
Fresno Movie Club
Fresno, Calif.

MOVIES OR MEALS?

Dear Friends: I feel quite overwhelmed to have had such attention from the Amateur Cinema League . . . One big problem in my movie making is how to find time to make movies. Of course, I could cut out eating and that would save me at least an hour and a half per day, 10½ hours per week, or a grand total of 546 hours per year. *But* . . . I know I'd rather eat!

It is New Year's Eve here now. So my resolution for 1952 is to try and find more time to do the things I want to do—such as making better movies.

Nora Bounds, ACL
Sydney, Australia

AID AT OLYMPICS

Dear ACL: Just a line from Helsinki to tell you that the cooperation extended to both LeRoy Segall, ACL, and myself by Jack Wittika, ACL, film and photo chief of the Finnish Olympics, could not be better.

He has given both of us photo-camerman's passes, as well as metal badges which help us get anywhere around the stands. *No one* is permitted on the track itself except members of the international photo pool.

All ACL members at the XV Olympiad owe the League a great debt of gratitude.

Al Marcus, ACL
Cedarhurst, N. Y.

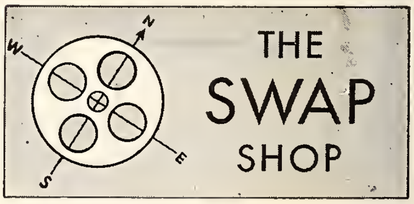
League headquarters is deeply grateful to Jack Wittika, ACL, recently named an Honorary Member of the League in appreciation of his friendly cooperation.

NO CHARTER MEMBER

Dear Mr. Moore: In your writeup of my election to the League's board of directors you stated that in 1940 I joined the Los Angeles 8mm. Club as a *charter* member.

The club was founded in 1936 and I have never claimed to be a charter member of it. Perhaps this isn't too important; but the boys and girls of the L.A. 8 were quick to note the error.

Fred Evans, FACL
Sherman Oaks, Calif.



In this column Movie Makers offers its readers a place to trade items of filming equipment or amateur film footage on varied subjects directly with other filmers. Commercially made films will not be accepted in swapping offers. Answer an offer made here directly to the filmer making it. Address your offers to: *The Swap Shop, c/o* Movie Makers.

HELP, HELP—ON 8!

Dear Movie Makers: The film group with which I am working finds that we shall need a number of shots on 8mm. Kodachrome which are physically and financially beyond our reach. Could any ACL members help us in securing the following:

(1) Shots of violently churning white water, such as the Colorado River pro-

vides, or scenes of the ocean's spray along the Maine coast. These should be filmed at 64 fps, so that the effect is of turbulent tidal action on a titanic scale.

(2) Familiar sights in the cities of San Francisco, Chicago, New Orleans, Miami and New York City. I'll be glad to make specific suggestions if you'll write me.

(3) Cranes, bulldozers and steam shovels at work on any type of large-scale construction.

(4) Panoramic and still footage of level, open prairie land or other mid-western topography.

I realize these are difficult shots in many instances, so that any cooperation offered will be the more appreciated.

Earle D. Moore, ACL

28 Elm Avenue
Collingswood 7
Westmont, N. J.

HELP, HELP—ON 16!

Dear ACL: Can any kind members of the League aid me in getting 16mm. Kodachrome scenes of the following:

(1) A buzzard or vulture circling in the sky, with only the sky as a background.

(2) A dust storm in a midwestern state such as Kansas, Oklahoma or the like.

(3) A tornado scene showing the funnel in the distance.

(4) Scenes of cattle with hoof and mouth disease.

I realize such scenes are hard to get, but I shall appreciate hearing from you if you can help.

Ritson Hall, ACL

P. O. Box 1155
Cincinnati, Ohio

ASIA FOR BULLFIGHTS

Dear ACL: I would like to have 16mm. films of Oriental Asia with typical people and habits. In exchange I would offer equal footage of Spanish bullfights or documentary footage on Madrid. I have been filming since 1930.

Fernando Castano, ACL

Cuidad Puerto de Hierro
Madrid, Spain

SPAIN ON 8

Gentlemen: I believe this column in our magazine is one of the best means of bringing peoples of the world together.

Here in sunny Spain we have many beautiful spots of lasting interest. During my frequent trips to the towns and villages of my country I could shoot 8mm. footage, at no cost, for my fellow filmers if they care to send me the unexposed rolls to do the shooting.

In exchange I would like to have either equal footage of unexposed film, or the same footage with scenes of subjects members have for exchange.

German Lopez Vazquez

Hortaleza 27
Madrid, Spain

AURICON

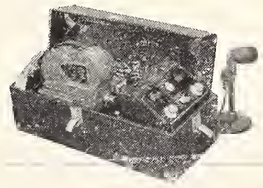
16 mm Sound-On-Film

THE CAMERA THAT HEARS WHAT IT SEES!

HERE THEY COME!
HERE THEY COME!

CINE-VOICE

Photograph a sound track along one edge of your picture film with the Auricon "Cine-Voice" 16mm Camera. Same film cost as old-fashioned silent movies! Play back your own talking pictures on any make of 16mm sound projector. Also used for Television film Newsreels, Commercials, etc. Write for free illustrated "Cine-Voice" Folder.



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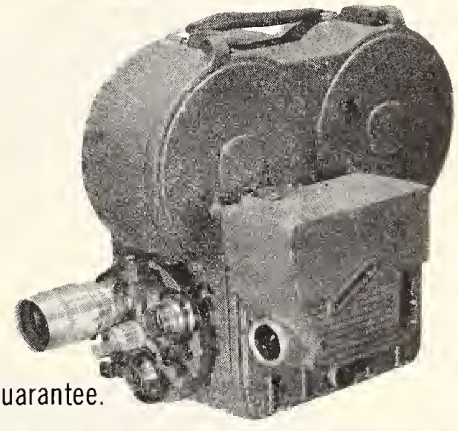

- ★ 200 ft. film capacity for 5½ minutes of continuous sound-on-film.
- ★ Self-blimped for quiet studio operation.
- ★ Synchronous motor for single or double system sound-recording work.
- ★ Studio finder shows large upright image.
- ★ $1310 (and up) with 30 day money back guarantee.

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- ★ Two independent Finder Systems plus instant Ground-Glass Focusing through the Camera lens.
- ★ Self-Blimped for quiet Studio operation.
- ★ 1200 foot film capacity for 33 minutes of continuous recording.
- ★ Variable Shutter for fades or exposure control.
- ★ $4315.65 complete for 16mm sound-on-film . . . lenses additional. Also available without sound for $3377.90.

MANUFACTURERS OF SOUND-ON-FILM
RECORDING EQUIPMENT SINCE 1931

NOW, MAGNETIC ON 8!

The Movie-Mite Corporation, pioneers in low-cost 16mm. sound projection, now add magnetic sound to the 8mm. medium

LLOYD THOMPSON
Chief Engineer, The Movie-Mite Corporation

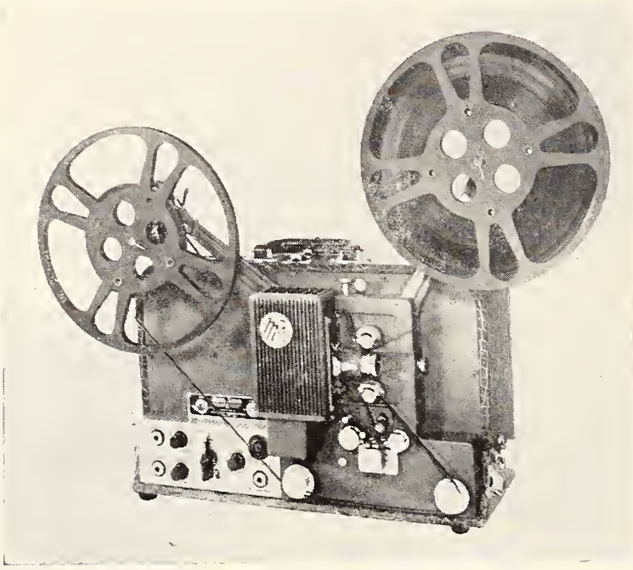


FIG. 1: The Movie-Sound 8, first in field with magnetic sound on 8mm. film, is complete above. Reel capacity is 1600 feet of 8.

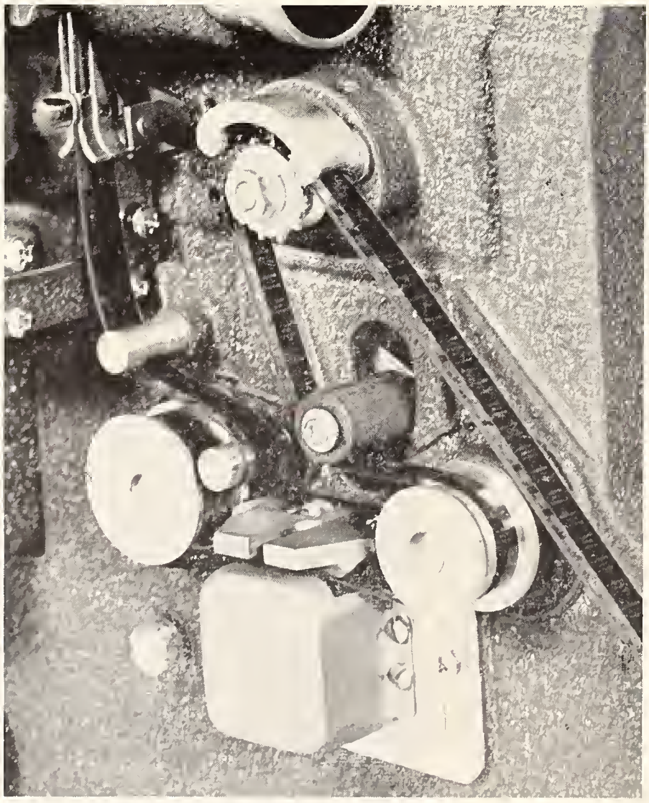


FIG. 2: Heart of the projector's audio design is Roto-Magnetic Stabilizer which scans film flat to beat sprocket hole flutter.

THE Movie-Sound 8 projector, first in the field to record and reproduce magnetic sound on 8mm. film, will soon be a full-scale commercial reality.

It was announced to the trade last month by the Movie-Mite Corporation, the designer and manufacturer in Kansas City, Mo. A limited number of machines are now being demonstrated in public screenings across the country, and deliveries are scheduled to photo dealers for September. The Movie-Sound 8, as seen in Fig. 1, comes complete in a single case with a built-in 6 inch speaker and a microphone. Although pictured here with 800 foot reels, the machine will accept up to 1600 feet of 8mm. film. It will list at $398.50.

NEW DESIGNS NEEDED

Several years have now passed since overly-enthusiastic promoters and journalists announced that an 8mm. magnetic sound projector was "just a matter of weeks." These announcements were accepted by a public unaware of the problems involved in producing a *completely new theory* of projector design. For, adding sound to an 8mm. projector involved more than simply building a conventional sound head and amplifier, putting them into a case and calling it a finished job.

Many problems presented themselves in making the 8mm. sound machine operate successfully. First, it was necessary to design an entirely new projector itself. Then, many things had to be added to this new 8mm. projector which never before had been available for 8mm. work. Because of these many radical changes and additions, let us state now that it will not be possible for Movie-Mite to adapt existing 8mm. projectors to magnetic sound.

PRELIMINARY PLANNING

Two of the biggest problems which had to be overcome involved wows and flutter: the machine had to have a film motion free from both. In this connection, we had to bear in mind that thousands of people had silent-speed 8mm. films, made over a period of years, and that many of them would want to add sound to this old film. Therefore, it was necessary to build a machine having two speeds—one which would provide for these old films; and the other a speed of 24 frames per second for those who wanted a little better sound and picture quality from 8mm. film. For, of course, this *can* be obtained at a speed of 24 frames per second. Also, library films, industrial films and other such pictures are made at sound speed. and the machine must be capable of playing these as well.

It was, therefore, necessary to build a film movement which would be good enough to record and play back music acceptably at the slower speed. Naturally, if a machine performs successfully at the slower speed, it will do just as good a job, or better, when it is run at 24 frames per second.

NO CIRCULAR SOUND DRUM

In approaching the twin problems of wow and flutter, we soon found that any adaptation of the conventional circular type of sound drum was out of the question. For this drum would have to be rather small in diameter, with the result that as an 8mm. film was bent at a sharp angle around it. the sprocket holes were deformed. When these

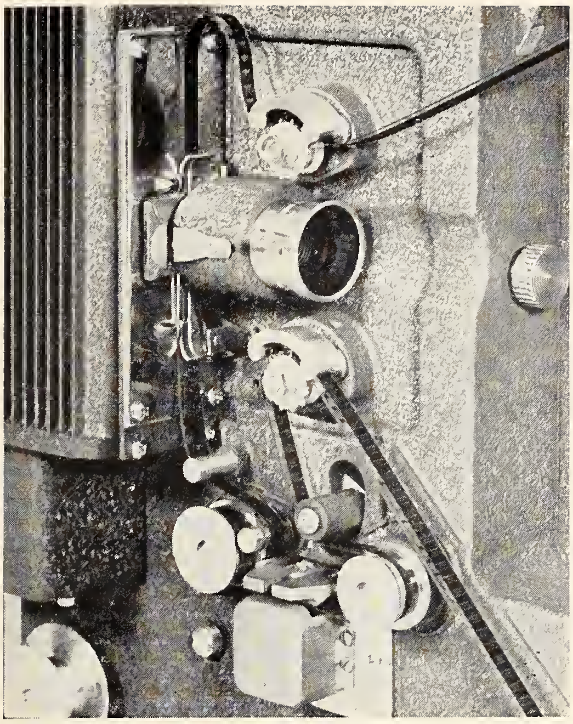
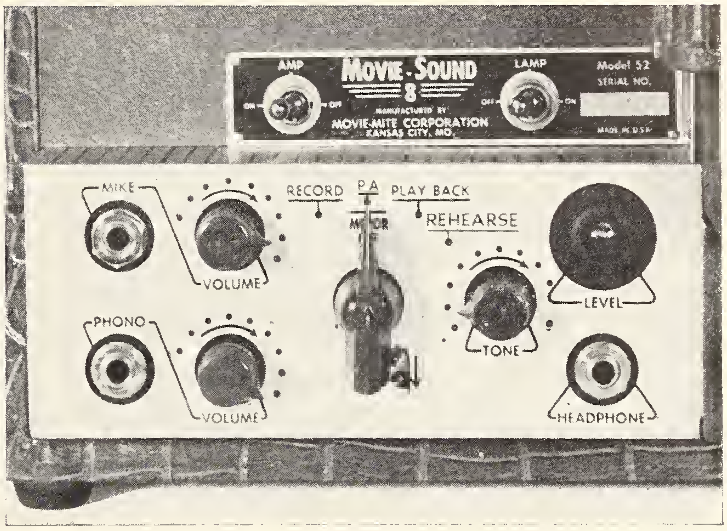


FIG. 3: With only two sprockets, driven by worm gears for constant speed in film movement, Movie-Sound 8 is easy projector to thread.

FIG. 4: Compact control panel offers complete audio facilities for all recording, playback needs. Center switch also controls the motor.



are next to the sound stripe, as they are in the case of 8mm. film now being striped by Reeves Soundcraft, the distortion caused by the sprocket holes is transferred to the sound track as flutter or sprocket hole modulation. This is caused by the sound track moving slightly in and out of contact with the magnetic record and playback heads. It was necessary, therefore, to develop a new and patented film movement, which we called the Roto-Magnetic Stabilizer (see Fig. 2).

FILM SCANNED FLAT

This Roto-Magnetic Stabilizer uses two rollers to hold the film tightly. Thus, the moving film can pass over the record and playback heads in a flat plane, eliminating objectionable sprocket hole modulation. The stabilizer also makes use of a sound drum which is slightly tapered, so that the film has a tendency to run to the outside edge of the drum at all times. This provides most of the edge-guiding necessary to keep the narrow sound stripe in the best contact position with the record and playback heads.

The machine as a whole contains only two sprockets and is extremely simple to thread (see Fig. 3). The loop is automatically formed to size. The feed and takeup sprockets are driven by a worm gear which is connected to the motor by means of a special rubber belt. This is the type of mechanism employed for most high class sound on film recorders and gives a very direct drive from the motor to the sprockets. By using it, a constant sprocket speed is attained and the projector mechanism is made to operate more quietly. This is desirable, of course, because in a majority of cases the user will want to record with the microphone not too distant from the projector.

RECORDING PROCEDURES

To record and play back on the Movie-Sound 8 projector is extremely simple (see Fig. 4). In order to record, you first thread the projector with a length of magnetically-striped 8mm. film. The control switch is then turned to either the P.A. position or the Rehearse position, and the operator speaks into the microphone or plays music upon a record player until the neon indicator lamp (upper right) flashes to indicate the proper level. After the level has been set, the control switch is turned to the Record position, at which the projector automatically starts going and recording. However, an accidental-erasure safety switch, at right of the control pointer, also must be depressed as the pointer is moved to the Record position.

FULL AUDIO ACCESSORIES

The standard projector comes with two input positions—one for the record player and the other for a microphone. Thus, it is possible to record both music and voice at the same time. If the operator wishes to record from two records *and* a microphone—so that a smooth transition may be made from one record to another—a small mixer is available. This allows sound from several sources to be mixed and recorded. A headphone jack also is provided within the machine, so that a pair of headphones may be used for monitoring purposes.

The recording may be made at either silent or sound speed, regardless of the speed at which the film was exposed. However, when the very best audio results are desired, the 24 frame speed is recommended for recording and reproduction comparable to that offered by the better type of home-used tape recorder. Thus, most people will prefer in the future to make their pictures at the 24 frame per second speed.

PLAYBACK PROCEDURE

Magnetic playback on the Movie-Sound 8 is accomplished in the customary manner: simply rewind and rethread the film, then turn the control switch to the Playback position. This, too, automatically starts the projector. If, on the first run through, any fluffs are found in the recording, it also may be re-recorded in the conventional manner of the magnetic medium, with automatic erasure during the process.

NEW HORIZONS AHEAD

The economy and simplicity of magnetic sound on film with the Movie-Sound 8 are bound to appeal widely. In the first place, it is not necessary (as it currently is with Sixteen) either to use a special

[Continued on page 216]

Good judges make good judging

The ACL adds three experienced cameramen to its veteran staff of film analysts in judging the Ten Best contest

JAMES W. MOORE, ACL

ELSEWHERE in this issue you will find a full-scale announcement of the official rules and regulations governing the conduct of ACL's impending selection of the Ten Best Amateur Films and the Maxim Memorial Award winner for 1952. These are, we believe, a code of contest operations unique in their clarity and simplicity.

To begin with, they are based on ACL's unparalleled experience of almost a quarter century in conducting this competition. Inaugurated in 1930, the Ten Best contest is now in its twenty third year and, as such, is unchallengeably the oldest continuous competition in the world of amateur filming. During this period, the rules which govern it have changed and developed to keep accurate pace with developments in our hobby.

Secondly, our rules by design are kept as simple and as explicit as possible. Each paragraph comprising them—and in fact each phrase within each paragraph—has been written into our decalog only when experience has shown a practical need for it. You will not find among ACL's contest ideology those arbitrary standards of ivory-tower experts, neatly and numerically assigning so many winning points to "theme," "interpretation," "tempo" and other esoteric oddities. Nor will you find here any finicky —and largely undefinable—divisions of the competing films into classes, groups and categories.

For these artificial dividing lines, in our estimation, are not suitable yardsticks by which true movies should be measured. Good judging is not guaranteed simply by hedging in one's judges with a maze of contest regulations, counts and categories. Contest rulings, as such, should be compiled only as a road map to the competitor on how he may engage in the competition. When it comes to the judges, our experience indicates that the less you direct them, the sounder will be their decisions.

For good judging is attained primarily—and perhaps solely—by enlisting good judges. To begin with, such a solon should possess a reasonably informed acquaintance with the creative arts in every form. He should be coldly objective in his reasoned analyses, but warmly subjective in his emotional reactions. Because of the specialized nature of the art form he is judging, he should have a sound knowledge of how amateur movies are made and feel a sympathetic relation with the people who make them. But, above all else, a good judge of amateur movies should have an instinctive recognition of creative film making in any form.

In past years, the discharge of these critical requirements has been the sole responsibility of the League's headquarters staff—men and women who, for five, ten or twenty years, have been evaluating more than a quarter of a million feet of film annually. The continued success and unquestioned standing of the Ten Best competition speaks eloquently of their informed and impartial decisions.

This year, to assure an even wider impartiality to our Ten Best selections, the ACL's board of judges is being augmented. Added to that panel for the 1952 contest will be the League's three ranking officers—each an experienced, able and honored amateur movie maker in his own right. These men are, in order, Joseph J. Harley, FACL, president of the League; Frank E. Gunnell, FACL, vice-president of the League, and Walter Bergmann, FACL, the League's treasurer. Brief résumés of their outstanding qualifications as Ten Best judges follow.

JOSEPH J. HARLEY, FACL

Mr. Harley, who has worked with equal success on both 8 and 16mm. film, has been making movies actively for more than fifteen years. During that time his pictures—of a rewardingly varied character—have won well over a dozen top awards in contests from local to international levels. *In His Own Judgement,* his Maxim Memorial Award winner for 1944, was hailed by many informed persons at that time as the finest film so far created by our craft.

A sensitive student of music and a research engineer on the staff of Bell Telephone Laboratories, Mr. Harley will bring also to the Ten Best councils an informed knowledge of the best in present day recording techniques—whether on disc, wire, tape or the film itself.

FRANK E. GUNNELL, FACL

With thirteen placements in over seventeen years of Ten Best competition, Mr. Gunnell is without question the most honored amateur in the field today. Included among these honors is *While The Earth Remaineth*, Maxim Memorial Award winner for 1945 and one of the most lyric testaments to the splendor of our natural world yet confined to film.

A teacher by trade, a traveler by choice and an informed devotee of the out of doors, Mr. Gunnell will add to ACL's evaluation of nature films a wealth of practical experience both as a producer and a competitor.

WALTER BERGMANN, FACL

Mr. Bergmann's forte among the infinite variety of amateur filming has been pictures on the personal side. Included among his Ten Best placements (which are listed at six in six years) have been family and story themes, pets and animals, and, in his more serious moments, productions for the Community Chest and the American Humane Association.

Added to this active experience in film making, Mr. Bergmann has sharpened his abilities in film evaluation during recent years by conducting a series of adult-education courses in the techniques of film planning and production.

The ACL takes unusual pleasure in announcing to amateurs everywhere the addition of these three active and able filmers to our panel of Ten Best judges. And in doing so, we should like to close with a few forthright comments concerning this announcement.

The addition of these men to our Ten Best board is *not* done simply as window dress-

[Continued on page 221]

MAKE A REFLEX VIEWER

For critical closeup work, this full-field optical unit is accurate and easy to use

OWEN WILSON

PARALLAX-CORRECTED viewfinders notwithstanding, there is in my judgment only one positive method of insuring accurate field of view in closeup filming. This is through the use of a reflex finder.

The function of this important accessory, you will recall, is to project onto a suitable surface (generally ground-glass) an exact image of the scene which is scanned and will be recorded by the camera's taking lens in taking position. Such a finder is mighty handy for title shooting and, in fact, all other close camera work.

And yet, without exhaustively checking on the matter, I'd say there are but two cameras today offering true reflex finders, with two others offering a similar service via an accessory. The built-in reflex cameras, of course, are the Cine-Kodak Special and the Pathe Super 16. Those offering a reflex finder function through an accessory are found among the magazine-type cameras made by the Bell & Howell and Eastman Kodak companies. Essentially in each case, the accessory is an optical system housed in a unit which may be inserted momentarily in the camera in place of the film magazine. . . . There was, of course, no such unit available for roll film cameras—so I decided to design a substitute. Its principal features follow.

The overall outline of my reflex viewer will be seen in Fig. 1. Actually it is little more than a metal housing (or shell), with its outside dimensions determined by the design of the camera with which it is to be used. The key factor which determines these dimensions is the positioning of the viewer lens L, which in turn is determined by the position of the taking lens on your camera *in relation to the camera's tripod socket.* A specific example will make this determination clear.

The roll film camera for which I designed this finder as you see it was a Cine-Kodak Model E (now no longer manufactured). On it, the center of the 1 inch lens was 2⅝ inches above the horizontal plane where the camera base met the tripod head. This lens center also was displaced by ¼ of an inch to the left of the center of the camera's tripod socket. Therefore, I positioned the viewer lens L on the front face of the frame by exactly similar dimensions in relation to the tripod hole H in the base B of the frame. This lens also should be about 3 inches ahead of the tripod mounting to create a correct angle of view. (Just for the record, my final overall dimensions of the finder housing were 4¼ inches in length, 2¼ inches in height and 1½ inches in width.)

For the finder lens L, any small lens of fairly good quality can be used; but it must be of the same focal length as the taking lens on the camera. In my case this was 1 inch, so that actually the optic I used was a projection lens from an 8mm. projector. For mounting, its barrel was soldered onto a metal plate 1⅛ inches square which was, in turn, centered and then riveted to the front of the finder frame (see Figs. 1 and 2).

Behind this lens (in Fig. 1) is seen the movable ground-glass screen S, about 1⅛ inches square. The screen S is attached to the screen support by small clips CP, as will be seen in Figs. 1 and 3. This screen support is made of 1/32 inch sheet brass, forming a frame at the upright end and a horizontal slide at right angles which moves back and forth between the guides G (Figs. 1 and 3). At the inner end of the slide two vertical brass units are riveted so that they bear on the small brass cam C (Figs. 1 and 3). When this cam is rotated by turning the knurled knob K (Fig. 2), the ground-glass screen is moved forward or backward to bring its image into focus, as seen on the mirror M through the magnifying lens L-2.

The mirror M (Fig. 1) is held in place by a sheet metal bracket which is bent at right angles to permit it to be adjusted. The magnifying lens L-2 (which has a focal length of about 2½ to 3 inches) is placed in a brass tube and soldered to a sheet-metal plate which is bolted to the top of the viewer. In arriving at their final positioning, you will find that some experimental adjusting must be carried out between the mirror M, the lens L-2 and the focusing plane of the screen S. With their relative positions determined, the screen and guides are mounted on a block of wood W and bolted to the inside of the viewer, as seen in Fig. 1. But before this mounting, the interior of the viewer should be painted a matte black, as should the inside of both lens barrels.

The 1/32 inch sheet-metal bracket B (Fig. 1) is riveted to the front and back of the device to position the lens L in relation to the tripod socket exactly as is the movie camera lens. The tripod socket itself (H in Figs. 1 and 2) is drilled in the base of the bracket and tapped with a ¼/20 thread.

Now, to assure that both the reflex viewer unit and the camera will be mounted on the tripod in exactly similar alignment, it is necessary to create some sort of pilot pin or reference guide on the tripod head. I did [Continued on page 216]

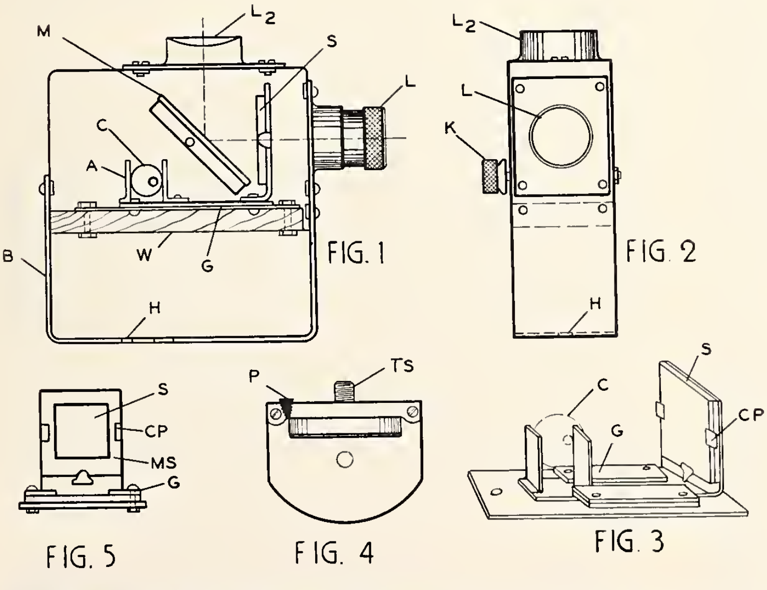


FIG. 1 FIG. 2 FIG. 5 FIG. 4 FIG. 3

BASIC DESIGN of the reflex viewer outlined by author is seen in Fig. 1 at upper left. Unit is positioned momentarily on tripod in place of camera.

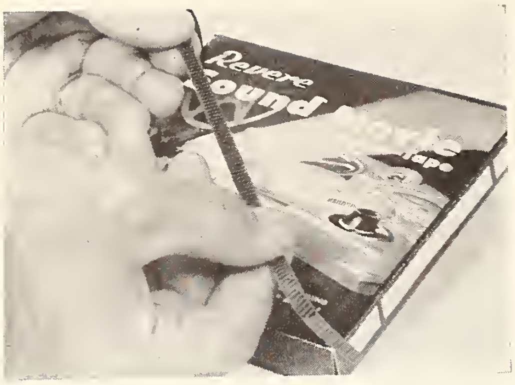


FIG. 1: Secret of Synchcro-Tape system is stroboscope pattern imprinted directly on back of tape.

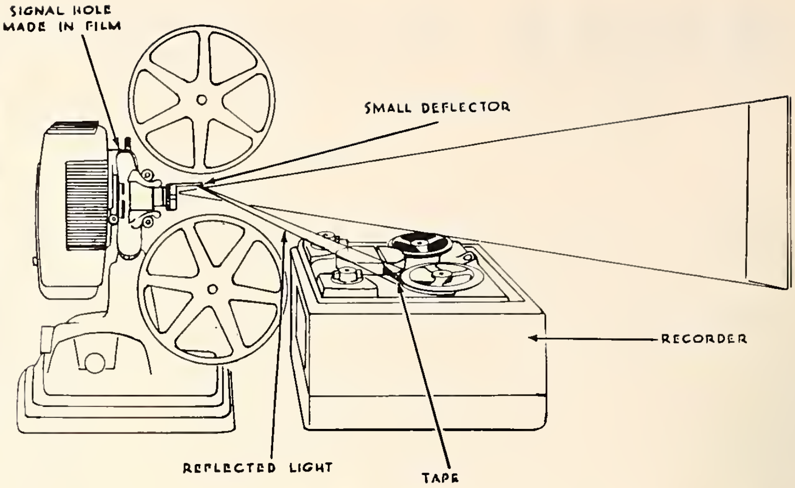


FIG. 2: In operation, tape recorder is positioned in front of projector so that intermittent shutter light scans moving strobe pattern.

IMPROVED SYNCHRONY WITH MAGNETIC TAPE

LATE this past June, at a press party held in New York City, the Revere Camera Company announced an important new aid in achieving accurate synchrony between amateur motion pictures and sound scores recorded on magnetic tape. That aid is a unique new tape product called Synchro-Tape.

On its face, or recording side, Synchro-Tape seems to be nothing more than a standard $\frac{1}{4}$ inch wide magnetic recording medium—which is exactly what it is. On its back or base side, however, Synchro-Tape carries a repetitive pattern of vertical black lines (see Fig. 1)—and in these black lines lies the secret of its very real importance. Movie Makers is proud to state that the basic idea now commercially embodied in Synchro-Tape was first advanced by a contributor to these pages in January, 1952.

BACKGROUND OF THE PROBLEM

To appreciate the importance of Synchro-Tape in amateur film scoring, it is first necessary to understand clearly the difficulties which it solves. Magnetic tape scoring, naturally, is no new thing in the amateur film world. Ambitious amateurs, without respect to 8 or 16mm. film widths, have been using this magnetic medium with their movies almost since its inception. Music, narrative and sound effects were poured through countless microphones, in synchrony (during the recording process, at least) with a monitoring projection of the picture. But on playback these carefully timed accompaniments tended to get out of step.

PROJECTOR SPEED VARIES

The magnetic recorder, we were told, ran at a constant speed—$3\frac{3}{4}$ or $7\frac{1}{2}$ inches of tape per second. But *projector* speeds had a distressing tendency to vary. As the motor heated up it would run faster, even under a fixed speed setting. And line voltages varied from day to day, hour to hour and place to place. A recording made in perfect synchrony with your projector on Saturday afternoon might be out by two to twenty seconds that night, as the voltage dropped under increased load. Or a recording you could play back perfectly in your own home might be disastrously out of sync at a friend's house in the neighboring town. Some system was necessary to compare and correlate the fixed speed of the tape recorder with the varying speed of the film projector.

THE STROBE DISC SYSTEM

That system, as it developed, was the application of the familiar stroboscopic disc control to these two machines. Its principles and operation were outlined in *Synchronizing Sound On Tape*, an article prompted by Herman E. Dow, ACL, which appeared in Movie Makers last January. His application of a strobe disc to tape recording was based on a still earlier method used with wire recorders by Warren A. Levett, ACL, and outlined by him in April, 1949.

Central in the Levett-Dow system was the mounting of a suitably patterned strobe disc on some unit of the recorder which revolved at a fixed speed. On a tape recorder (as Mr. Dow illustrated) this proved to be the capstan. Once equipped with such a disc, the tape recorder was then positioned directly in front of the projector (as in Fig. 2), so that spill light from the projector's beam fell across the revolving strobe pattern.

This light beam, although it seemed steady, was actually intermittent in character, since its path to the screen was being regularly interrupted by the projector's shutter. The mechanical rate of these interruptions was fixed (on modern projectors) at three light cutoffs for each frame of film passed. But the temporal rate of these cutoffs (their number per unit of time) clearly would vary directly with the projector's operating speed. Thus, if one's strobe disc was patterned for, say, an 18 frame-per-second projector speed, the strobe segments would seem to stand still when scanned under the intermittent light from a projector operating at that speed. But, should the projector speed vary, even as little as a frame per second, the strobe pattern would instantly begin to "creep"—and a suitable adjustment in projector speed could be made.

OTHER SOURCES OF ERROR

Under this Levett-Dow system, the synchrony of amateur films scored with magnetic tape improved markedly. Largely done away with were all sources of error traceable

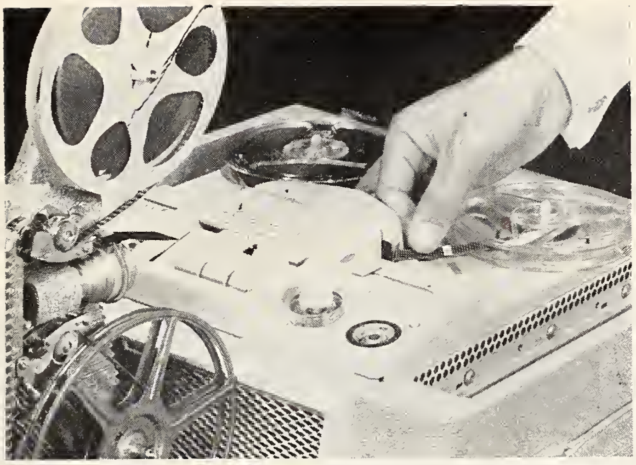


FIG. 3: Start-mark system recommended by Revere involves matching prepared cue spots. A punch hole in film is starting signal.

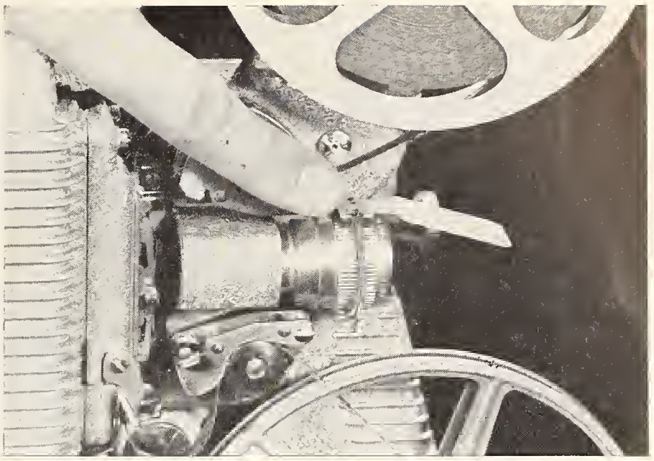


FIG. 4: A handy metal mirror, supplied by Revere with Synchro-Tape kit, assures deflection of adequate light on moving tape.

Revere's Synchro-Tape, a unique magnetic medium with a built-in stroboscope, blows the whistle on tape shrinking, stretching, and slipping

to variations in projection speed. But all too often a disappointed projectionist would still find his carefully controlled show out of sync. Somewhere in the system there were still other sources of error. It was these difficulties, already known to many, which Mr. Levett clearly cited when he wrote in January MOVIE MAKERS as follows:

"The only possible source of error in this system—and I believe it to be a minor one—is the question of shrinkage or stretching of the tape, and of slippage as the tape passes the capstan."

SYNCHRO-TAPE FORECAST

And, as clearly, it was the principle now embodied in the Revere Synchro-Tape which Mr. Levett forecast when he concluded:

"However, a (control) system which is just as effective as the Maurer method (a visual sync-pulse setup) is to mark the tape. In this case, a small white dot, or a white vertical line, is printed on the tape every inch or so throughout its length, the distance between the points being predetermined for the frame speed desired and the rate of tape travel."

Mr. Levett then pointed out that these dots or stripes (which are simply another form of strobe pattern) being directly on the tape itself, will reveal under scanning by the projector light any effect on synchrony created by the stretching, shrinkage or slippage of the tape.

Thus, we see that these three possible sources of error—tape stretching, shrinking, or slipping as it passes the capstan—are the difficulties which Revere's Synchro-Tape system now does away with. Since the tape's linear strobe pattern also will reveal variations in projector speed, the amateur scoring his films with magnetic tape will clearly appreciate the vital importance of this new product.

SYNCHRO-TAPE IN USE

In operation, this strobe-patterned tape is set up in exactly the same manner as was the regular tape used by Mr. Dow. As diagramed in Fig. 2 and pictured in Fig. 3, the recorder is positioned directly in front of the projector and slightly below its light path. To assure that adequate light falls on the moving pattern, a small metal mirror (supplied by Revere with each reel of tape) is spring-clipped to the projector's lens barrel as is shown in Fig. 4. This deflector does not obscure the screen picture in any way, since it is too close to the lens to create a shadow image.

As a synchronized start-mark system, Revere recommends the following procedure; punch a round hole in the opening strip of black leader (see Fig. 2); affix a strip of marking tape at a suitable point on the recorder's chassis (see Fig. 3); place another strip of marking tape on the Synchro-Tape itself and in threading up align this with the start mark (again Fig. 3); start the projector and, when the punched hole flashes white on the screen, then start the recorder. During projection, if the linear strobe pattern seems to creep, adjust the projector speed to compensate. . . . There are, of course, other start-mark systems, and each amateur will adopt the one best suited to his operating procedures.

WIDESPREAD APPLICATION

According to Revere, their Synchro-Tape system can be used successfully in conjunction with *any* silent projector having a three-bladed shutter. This is indeed true. But, as a safeguard, we add the minor qualification that any such projector must also operate under an adjustable speed control. Since practically all silent projectors today meet both of these qualifications, the potential use of the Synchro-Tape system seems unlimited.

However, Revere also states that the Synchro-Tape pattern is designed for successful use *only* with recorders operating at the 3¾ inch-per-second speed. This, we believe, is a good deal short of the whole truth and sets a needless limitation on the possible use of this effective new medium. According to our arithmetic, the Revere Synchro-Tape pattern *as-is* can be used on recorders operating at 3¾, 7½ and 15 inch-per-second speeds. Here's why . . .

THE STROBOSCOPE FORMULA

The relationships between projector speed (frames per second), rate of tape travel (inches per second) and a given stroboscopic pattern are expressed by the following formula:

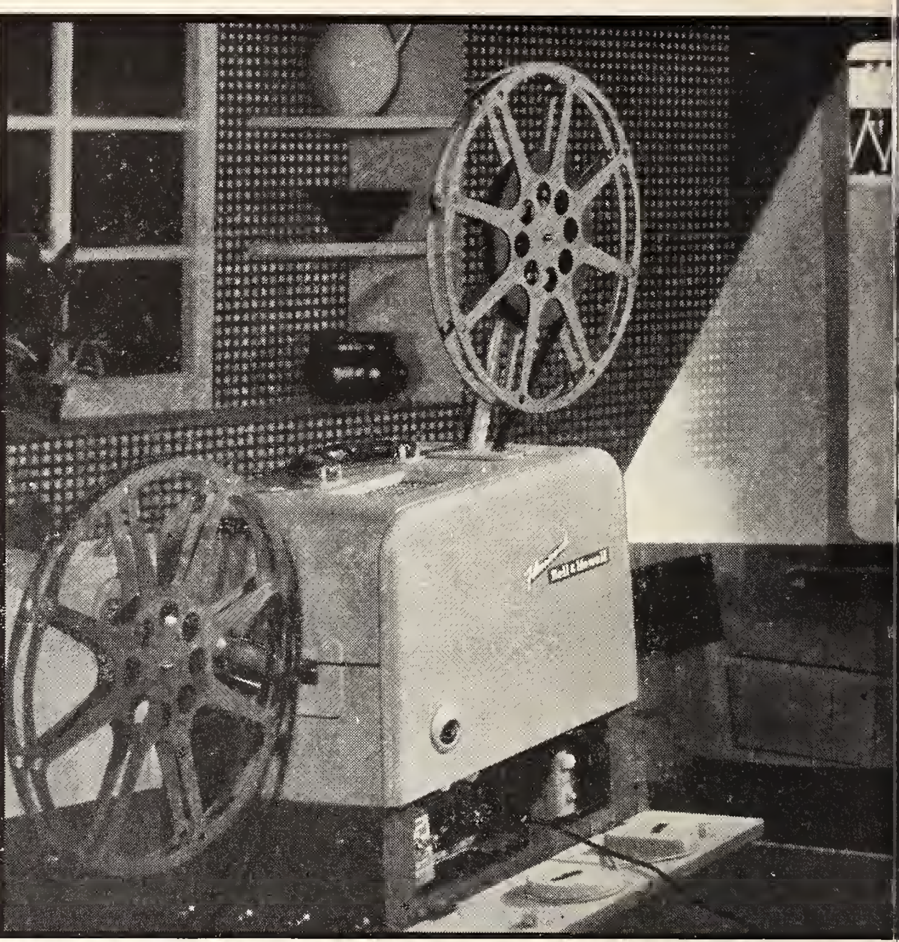
R x N equals F x S

when R is the rate of tape travel; N is the number of strobe segments, or in this case the number of lines (15) per inch on the Synchro-Tape; F is the frames-per-second projection speed, and S is the

[Continued on page 216]

Now you can make low

Bell & Howell
brings you greatest motion picture development since "talking pictures"... a 16mm recording projector, the new
Filmosound "202"



Not since the introduction of sound movies has there been a motion picture development of such importance!

Now Bell & Howell brings the making of sound movies within *your* reach. Here is the new 16mm Filmosound 202—not just a sound movie projector—not just a magnetic sound recorder—but a combination of both for making and showing sound movies. To make your own sound film, you will need no expert knowledge, no costly professional equipment.

With the Filmosound 202, narration and sound effects to accompany the film can be recorded just the way you want them . . . while all details are fresh in your mind. Changes in the sound can be made when and as often as you want them. Only with magnetic sound movies is this possible at but the cost of the film and SOUNDSTRIPE.

Bell & Howell 70-DL camera now comes specially adapted for single-perforated film. After editing your processed film, take it to your Bell & Howell dealer for SOUNDSTRIPE—a magnetic track right on your film. When you get it back, you're ready to record.

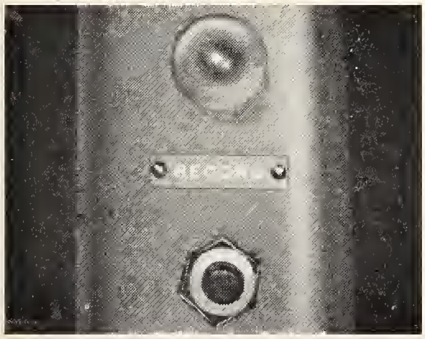
Recording voice and sound effects, and mixing voice with musical background, are done as picture is projected. All recording errors can be easily and quickly corrected. Magnetic recording will last for the life of the film, yet can be changed instantly.

You're ready to project your movies with sound immediately after you record. Remember, your Filmosound 202 will project any 16mm film, silent or sound. Ask your Bell & Howell dealer how you can add sound to 16mm silent films you already have.

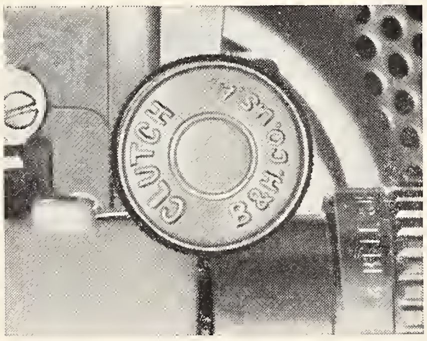
cost sound movies!!!!

What you save on your first sound film will more than pay for the cost of equipment. With your Filmosound 202, you can add sound to old 16mm silent films that have been transferred onto single perforated stock . . . new sound to a film with an obsolete sound track . . . and project any 16mm movie, silent or sound, black-and-white or color.

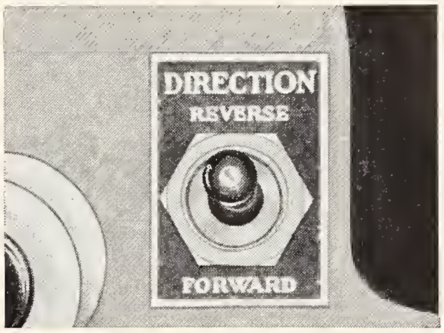
Use the coupon for full details on how *you* can use magnetic sound movies. Cr see your Bell & Howell dealer for a demonstration of the Filmosound 202!



Interlocking feature prevents accidental erasure of recordings. This button must be pressed to put machine in recording position, and only then will previous recording be erased. Simple controls make the Filmosound 202 almost foolproof.



"Clutch" permits stopping film with picture on screen for "cue" marking. Optical and magnetic sound pick-up, record and erase heads are all positioned together as a unit. Synchronization of sound with picture is easily achieved.



Easy as talking on the telephone, you record sound onto magnetic track while projecting picture with Filmosound 202. Sound can be played back immediately and any recording errors accurately corrected in an instant with a flip of the reverse switch.

Add sound to silent 16mm film, then play back at silent speed to retain normal action. Add new sound to optical sound film without harming original sound track. Change from magnetic to optical track without varying sound quality. Musical background and sound effects are easily mixed with voice.

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Guaranteed for life: During the life of the product, any defect in workmanship or material will be remedied free (except transportation).

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7143 McCormick Road, Chicago 45, Ill.

Please send me, without cost or obligation, complete information on the new Filmosound 202 recording projector. I am interested in its use for:

☐ Home ☐ Industry
☐ Church ☐ School
☐ 70-DL movie camera

Name ____________________

Address ____________________

Organization (if any) ____________________

City ____________ County ____________ State ______

SERIOUS BUSINESS this problem of putting square pegs in round holes! But these pre-school kids at a Red Feather nursery are bound to break out laughing soon.

BOY MEETS BOARD with a cheery confidence that he can lick the world. Self assurance and initiative are built up by craft work in Red Feather boys' clubs.

Red Feather calls your camera

Here's how one amateur aided the Community Chest in his hometown. You too can help

OSCAR H. HOROVITZ, FACL

IT WAS a poorly planned production. In fact, the truth of the matter is that my movie making efforts for Boston's Red Feather campaign of 1952 were scarcely planned at all. They simply grew—at first in a fine fog of enthusiasm but no action on the part of Red Feather; and then, toward the end, in a spirit of desperation on my part to get *some*thing on the film. It is a production procedure which I cannot recommend. . . . But there'll be more on that later.

In a sense I became involved by accident in Red Feather filming. It was a spring evening in 1951, and I had just completed a public screening of my Israeli picture, *Passport to Life*. In it I had used a large number of closeups of children's faces posed, simply enough, against a backdrop of dark blue sky. These shots had proved appealing; and among those in my audience to whom they appealed that spring evening there was by chance the chairman of Boston's Red Feather campaign for 1952.

WINSOME is the word for this smiling moppet, reassured by Red Feather's affectionate care in Boston's famed Floating Hospital.

He approached me with enthusiasm as the picture ended. "Those children!" he exclaimed. "If only we could make such a movie of the kids *we* aid, it would be a winner in next year's campaign!" I smiled in agreement with his idea, and thanked him for his enthusiasm. "Couldn't you, Mr. Horovitz," he went on, "couldn't you give us a few days this summer and do this for us?" Well . . . outdoor pictures in the summertime sounded easy enough—even in Boston's climate. And thus, almost before I knew it, I was committed (and quite gladly so) to a filming job for Red Feather.

My agreement, however, was not called to account for some time to come—and then under circumstances far different from the "few days of summer shooting" we had contemplated. June, July and August passed with no word from Red Feather headquarters. At last, right after Labor Day, the awaited call came and I met with their publicity people to plan the picture. In this conference, *they* agreed to write the shooting script—which was a bad idea, as I shall explain later. For my part, I agreed to study about a dozen Red Feather fund films from other communities and also to travel around our own community studying first hand our welfare agencies.

Both of these latter ideas proved excellent. I found that the films I looked at were all of a pattern—and I didn't like the pattern. For they were tear-jerkers from here to there, wringing the last ounce of pathos from the misfortunes of the poor, the needy and the sick, both in body and in soul. In my movie—if we ever made it—I wanted to show happiness, not heartbreak, as the actuating force behind a gift to Red Feather.

In my informal tours, too, of Red Feather agencies I learned much that might be of value to our film—even if only as background information. I found to my astonishment that the Metropolitan Boston Red Feather

Photographs by Robert J. Keller

A PARENT BY PROXY, important but little-known Red Feather aid, tides these two smiling youngsters over the magic of storytime.

Your Gift to the Red Feather Campaign HELPS US and all Red Feather Services
TRAVELERS AID

FAR FROM HOME but not from friends gives this wartime trio a sense of security as the Traveler's Aid agency goes into action.

Fund contributes to no less than 300 member agencies, and that its work covered people of every age: babies, teen-agers, adults and what welfare workers call "golden age" groups. I visited community houses, boys' clubs, hospitals, foster homes, family counseling services, the Camp Fire Girls, the Boston Legal Aid Society and the YM and YWCA's.

Finally, on my own hook, I visited the slum sections of Boston, looking for children playing in the dirty, rubbled streets and alleys. For these were among the youngsters I wanted to include in my picture. But we had missed the boat. School had begun and there were no children, gay or otherwise, now playing in the streets. Also, the gray fall skies of New England's seacoast no longer offered the fine filming weather of June, July and August. No children—no sunny days—and no deep blue skies! Our entire plan of following the Israeli film pattern seemed sabotaged. In despondent desperation I returned to Red Feather headquarters and asked for their shooting script. No script had been written.

If I could have backed graciously out of my promise to produce a Red Feather film, this was the time to do it. For they had failed on every count in aiding me to do the job as I had agreed to do it. The simple outdoor filming job under summer skies was now growing into a major indoor job under artificial lights. My lighting equipment seemed inadequate and my indoor experience almost non-existent. To anybody who could understand the project, it now clearly called for professionals. I tried to explain this to the Red Feather people; but they could not seem to understand because they did not want to understand. I was involved up to my neck in a job for which I felt neither equipped nor capable.

I could not back out; but I could back up. I announced that I was ready to start shooting at once, but only along lines of my own choosing and under conditions which matched my technical capacities. Instead of producing the usual tear-jerker, I intended simply to picture happy children amid Red Feather surroundings, children whose smiles stayed bright because of the aid we brought them in the hospitals, the foster homes, the boys' clubs, etc.

I started shooting this simple program in the Boston Floating Hospital. Here, in playhouse surroundings, babies and the youngest toddlers were being cured of their infant ills. They were smiling patients, and they made wonderful movie material. Again, in the foster homes, I found happy groups of youngsters recuperating from rheumatic fever. In fact, everywhere I filmed I found the children smiling and confident because of the Red Feather friends who stood behind them. And, fortunately, I was able to catch this mood in my movies. At a large luncheon meeting, for example, there were oohs and aahs of appreciation whenever the face of one of these tots appeared on the screen. And that, mind you, despite the screen being an oversize 12 feet in width, illuminated by only a 750 watt lamp and in a room so improperly darkened that it was agonizing.

My lighting equipment, I have said, was inadequate for any large-scale shooting. It consisted of a couple of old double light stands, which were a nuisance to set up and which I largely didn't use. Other than this, I had a four-lamp lighting bar which I did use, mounted on a tripod and with the camera mounted over it. By and large, the buildings in which I worked were fused at the standard 15 amperes, which meant that I had to watch the load I carried in the bar. I found that for the near shots I could get away with two of the medium beam PH-375's (3.3 amps. each) flanked by two RFL-2's (at 4.4 amps. each). For the closeups I used only the two RFL flood lamps for a softer lighting effect.

With such illumination and operating at sound speed, I was shooting largely at the maximum aperture of my 1 inch $f/1.5$ lens. I found, however, that in many hospital and other such settings even the standard focal length of this lens was too long; I couldn't get far enough back from the subject. Under these conditions I would convert its focal length to that of a 12.5mm. wide angle by the use of a Hyper-Cinor accessory objective. This also made for better lighting setups, since I could position my Filmo 70-DL *and* the lights closer to the subject.

The pictures produced in this way apparently met with the approval of Red Feather

[Continued on page 216]

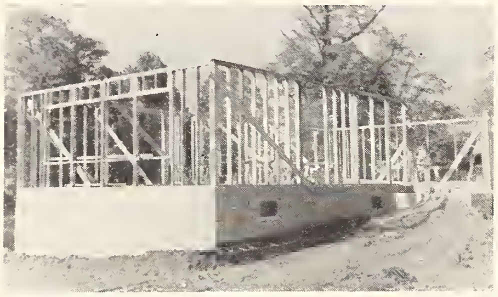
Photographs by Sidney Moritz, ACL

A MASON provides lively action as he lays and levels off the cement blocks of building wall. Note stereo effect from side lighting.

A BULLDOZER breaking ground is likely to appear early in the sequence order of film on home building. Diagonal movement is pleasing.

FROM GROUND TO GABLE

SIDNEY MORITZ, ACL



A FULL SHOT of the building as it rounds out a major stage of construction is good record.

THE building of a home is a blessed event for those who will be living within its walls. And if a movie maker be one of them, he is doubly blessed. For here, if ever, is a rare opportunity to make a film of more than ordinary interest.

The varied stages in the construction of a house lend themselves admirably to movie making. There is ample time for planning the picture well in advance. And it can be filmed at leisure under ideal conditions: for building operations are rarely rushed and are carried on only when the weather is favorable.

The filmer should tell his architect of the movie making project. The result will be useful information, helpful suggestions and the use of the architect's plans and sketches in the continuity of the film. The builder's cooperation also should be enlisted. He can be asked to explain the various stages of construction and to give tentative dates for the specific operations. Your shooting schedule can be arranged on the basis of this information.

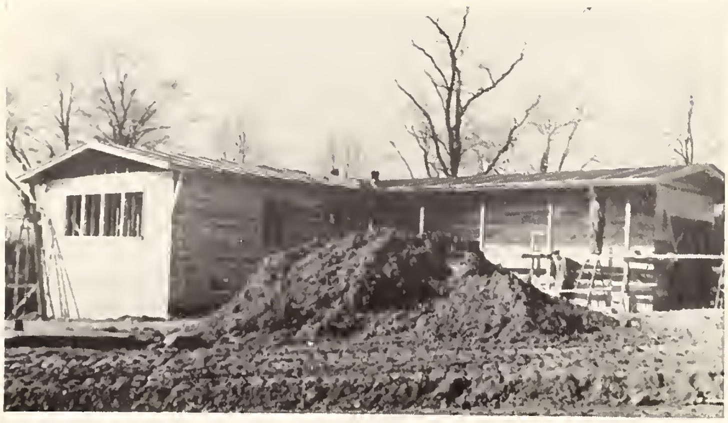
The craftsmen working on the building also should be told of your plans for making a movie, since many of them will be filmed as the work proceeds. No pictures, candid or otherwise, should be taken without the consent of those involved. The workers will invariably oblige; but a sure-fire way of securing their complete cooperation is to promise them a private screening of the finished film. Also, if any still pictures are taken, the workmen should receive complimentary copies of the prints in which they appear.

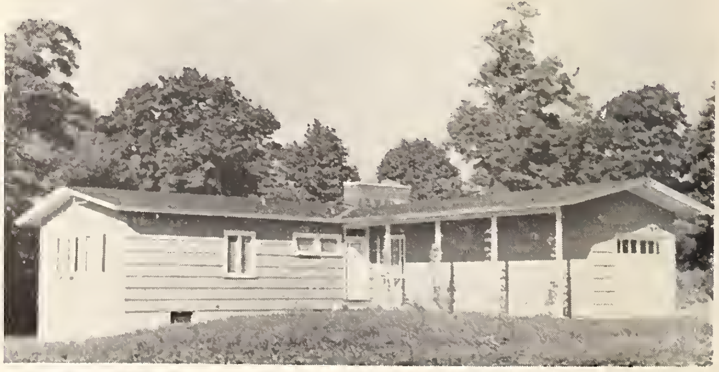
There are numerous steps in the construction of a house. To attempt to photograph each of them in detail would involve tremendous footage—and a dull picture would most likely be the result. Therefore only those activities should be filmed which are in a sense the dramatic highlights. These are: (1) your conference with architect; (2) a bull-

[Continued on page 222]

AN UP ANGLE against the sky here frames two carpenters going about their rhythmic work.

Filming your future home a'building calls for planning and patience. But it's a labor of love





BEFORE AND AFTER the final landscaping is effectively emphasized by setting up the camera for both scenes at exactly the same position.

The Clinic

CUTTING DOWN EXPOSURE

As a filmer who does a great deal of cine work at high altitudes and in snow, where the aperture for Kodachrome is often *f*/16, I have been troubled by the impossibility of making fades by stopping down the lens aperture. There simply weren't any smaller stops!

The most direct solution, of course, is the use of one or more ND (neutral density) filters. But out in this part of the world these are hard to get. However, the two standard correction filters—the orange Type A and the blue Daylight filters—are widely sold. So-o-o, what did I do but mount *both* sheets of celluloid together between two filter glasses. The result: a neutral-density-filter effect which requires a full three-stop compensation.

Ian Pollard, ACL
Dunedin, New Zealand

BALANCED REWINDS

I am the happy owner of a Bell & Howell motion viewer mounted in team with a pair of the same company's rewinds. Although these rewinds function easily, I found myself bothered by their tendency to keep turning briefly when I stopped to make a splice because of the weight of the crank handles. This movement, of course, spills film off the feed reel and exposes it to damage.

I have now cured this trouble by mounting a thin arc of lead on the wheel bearing the crank at the point opposite the crank handle. The lead I used was about 30 grams of that intended to protect electric wiring, and I found it could be mounted easily with rubber cement.

R. De Vloo, ACL
White Fathers Mission
Usumbura, Africa

MAKING GROUND GLASS

The experimenter in movie making will find many uses for ground glass —including, for example, the one cited in my current article on building a reflex viewer. But suitable densities or even sizes of ground glass are not always on hand.

It is good to know, therefore, that the effect can be created simply by rubbing two sheets of glass together, with a liberal application between them of automobile valve-grinding compound and water. The density of the ground effect will depend on the amount of rubbing.

Owen Wilson
Springport, Mich.

CAR CAMERA BRACKET

Here is the design of a camera bracket for mounting your camera behind the windshield of your car. I have found it gives wonderfully steady pictures and is easy to use.

Fig. 1 shows the parts assembled and the camera mounted on a suitable tripod screw. Fig. 2 shows the various parts before assembling. A, the main support of the camera, is fastened under the sun visor of the car. B and C are braces that anchor the lower end of the main support to the windshield frame. B and C are made of 1/16 inch sheet metal, bent lengthwise to form an angle section for stiffness. The bracket A can be made of 1/16 inch brass or sheet metal. D is a shield made of cardboard and fastened to the brace C to cut off reflections from the bright parts of the dash, steering wheel, etc.

To obtain the peculiar shape of part A necessary to position the camera accurately, a cardboard model should be made first. In making this model, keep in mind that the camera should be mounted as high as possible, as close to the windshield as possible and as far to the left as you can and still reach the shutter release with the left hand. Also, clearance may be provided to permit swiveling the camera to the side—although this is not essential.

John H. Wagner, ACL
Chicago, Ill.

MOVING CAMERA SHOTS

There has been plenty of stress, I realize, placed on the practice of using a 24 or 32 frame camera speed when shooting from moving cars, trains, planes and the like. And such a practice is all to the good.

But there is another wrinkle I should like to add—shooting at the same time with a wide angle lens. Not only will the short focal length of this lens aid in smoothng out the jiggles; but its effect of bringing objects quickly from back to front of a scene will offset the decelerating effect created by the 32 fps camera speed.

C. Ray Lawson, ACL
Warragul, Australia

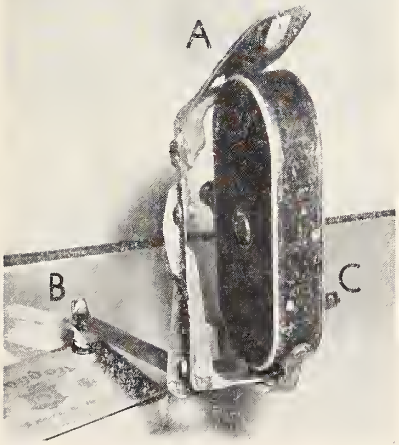


FIG. 1: Completed assembly of author's automobile camera bracket is pictured above.

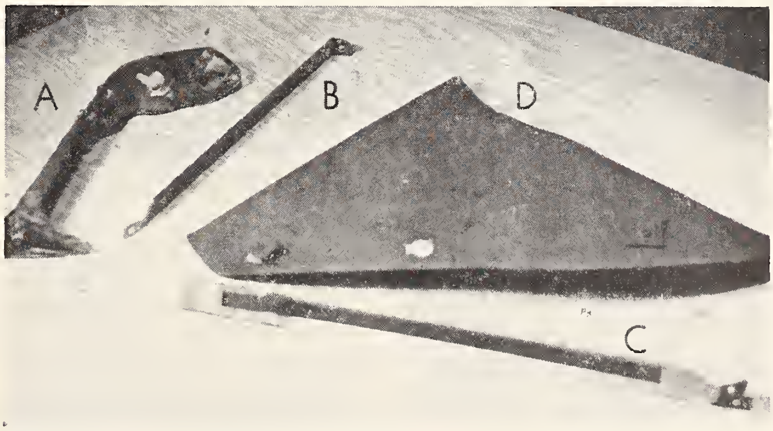
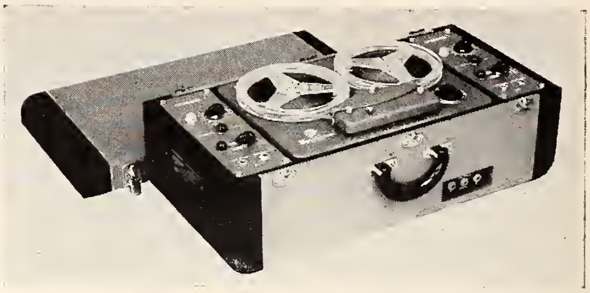


FIG. 2: Exploded assembly of the camera bracket's four main pieces shows A as camera support, B and C as braces and D a cardboard shield to cut off reflected light.

News of the Industry

Up to the minute reports on new products and services in the movie field



SYNCHROTONE tape recorder, equipped with two complete but separate audio channels, makes available the effects of binaural sound at home.

Films 1st Class

Until further notice, the Eastman Kodak Company will return all processed Cine-Kodak and still Kodachrome films 135, 335 and 828 to its customers by first class mail. This expedited mailing policy went into effect early last month from all processing stations in the United States and Hawaii.

No additional charge will be made for the new service, the company states. However, if you wish to have your films returned by airmail or special delivery, or both, these mail service charges must be prepaid when the film is sent in for processing.

The domestic airmail rate is 6 cents per ounce up to and including 8 ounces; beyond that weight the charges are computed by the air parcel post scale. The first class special delivery charge is 20 cents for the first two pounds.

Enteco offers

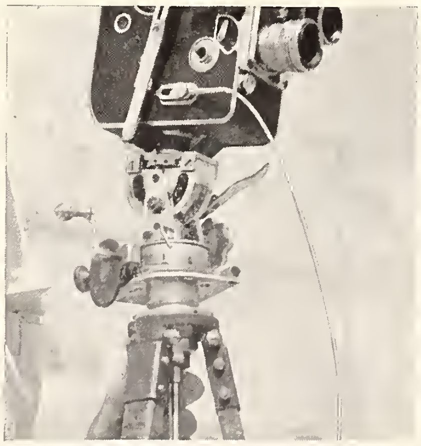
Adapter rings and lens hoods, in Series VIII and IX sizes to fit all large lenses, are now being offered by Enteco Industries, Inc., 610 Kosciusko Street, Brooklyn 21, N. Y. The Series IX group, says Enteco, has never before been available from any manufacturer, despite an increasingly insistent demand.

Leaflets describing these new Enteco products may be had by writing the company in care of Department 53.

Binaural sound

Ready next month will be the new Synchrotone magnetic tape recorder which, by its ability to record and playback simultaneously two separate sound tracks from a single tape, brings the effects of binaural sound to the non-professional film field.

Basically, the Synchrotone recorder has adapted the dual-track principle to the creation of two synchronized but wholly unmixed sound tracks on one ¼ inch tape. To accomplish this, the unit is equipped with two complete audio channels, each with its own facilities for recording, playback, tone and volume control, mike and phono inputs. With such facilities, the operator will be able to record on either channel separately, or on both channels simultaneously without mixing. Intermediately, he can operate channel 1 on, say, a musical playback for monitoring, while on channel 2 he records narrative in perfect synchrony with the musical themes. On full playback, the operator again has a choice of separated reproductions from each channel or, binaurally, of a mixed reproduction blending both channels.



A TRIPOD HEAD, custom-built by George Merz, ACL, is reported missing from his automobile.

The Synchrotone recorder will be offered in two models: Model VM-58, operating at 7½ inches per second with a frequency response up to 7000 cps for 30 minutes, and Model VM-58-S, operating at 3¾ ips up to 5000 cps for a 60 minute recording. A single-case unit, it will weigh 26 lbs., be dimensioned at 23½ by 11½ by 8 inches, and it will be priced at $439 for either model.

Synchrotone is a product of Magnetic Recording Industries, 30 Broad Street, New York 4, N. Y., from which further data may be obtained.

Tripod loss

A custom-built tripod head, featuring built-in spirit leveling and a geared drive of its pan and tilt movements, was missing from the car of George Merz, ACL, broken into earlier this summer in the vicinity of Clifton, N. J. It is pictured in closeup on this page.

Mr. Merz requests that any clues as to its disposition be reported to him at 1443 Harrison Street, Hollywood, Fla., or to George Holm, 10 Fairmount Avenue, Clifton, N. J. Mr. Holm's telephone number in Clifton is PRescott 9-7987.

Zoom finder

A new zoom-type viewfinder, which magnifies the image as the focal length of the finder is adjusted, has been announced by Camera Equipment Company, of New York City, for use with the Cine-Kodak Special I or II.

The range of focal lengths covered by the finder extends from 15mm. to 152mm. When using the 15mm. field, a front-element adapter lens is removed from the finder; but for all other focal lengths the adapter lens remains in place. Brackets for mounting the unit on the door of the 100 or 200 foot magazines used with the Special are supplied, as is a template for aligning these brackets. $75 complete.

At Williamsburg

The Colonial Printer, planned as a 20 minute, sound on color production, is the first of a series of historical documentaries to go before the cameras of a new film unit established by and at Colonial Williamsburg, in Virginia.

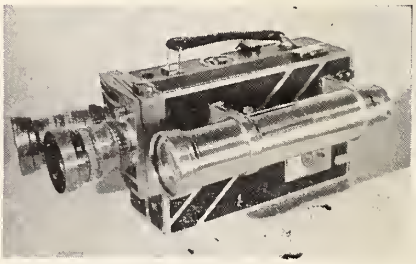
Previous CW films include *Williamsburg Restored*, produced by Julien Bryan, and *Eighteenth Century Life in Williamsburg, Virginia*, made in cooperation with the Eastman Kodak Company. They and the new films will be released by Colonial Williamsburg for loan screenings by schools, libraries, adult education groups and others.

Variable shutter

A built-in variable shutter, designed specifically for installation in the Bolex H-16 camera, is now being offered by Tullio Pellegrini, of 1545 Lombard Street, San Francisco 23, Calif. The unit cannot be adapted to H-8 cameras.

The Pellegrini shutter provides four operating shutter positions: open, ¾ open, ½ open and ¼ open. There also is a fully-closed position, the use of which is safeguarded by an audible warning signal. Through variations of camera speeds (from 8 frames per second to 64 fps) and shutter openings, the Bolex camera user can now have at his command shutter speeds running from 1/18 through 1/560 of a second.

Among the many advantages of a



A ZOOM FINDER, designed by Camera Equipment Company for use with the Cine Special covers fields from 15 to 152mm. in focal length.

variable camera shutter are the ability to create optically-smooth fade-outs and fade-ins (and hence smooth dissolves); the ability to effect changes in exposure through a full 2-stop range while the camera is running; sharper image renditions of fast-moving objects because of a narrower shutter angle and the ability to cut down exposure on high-speed emulsions outdoors without resorting to neutral density filters.

The Pellegrini variable shutter must be installed by the manufacturer, an operation which is included in its list price: $99.60 on H-16's with inside frame counter; $109.80 on H-16's with outside frame counter. A free information booklet about this Pellegrini device is yours on request to the manufacturer.

RCA booklets Features and uses of the RCA 400 magnetic recorder-projector, RCA's 16mm. optical sound projectors and a wide variety of RCA sound products are described in three new booklets recently released by the Engineering Products Department of the RCA Victor Division.

The brochures on the magnetic projector (No. 2R-8330) and on the optical sound projectors (No. 2R-8305) may be obtained on request to Visual Products Section, RCA Victor, Camden 2, N. J. Requests for the sound products booklet (No. 2R-8348) should be addressed to the Sound Products Section, at the same address.

Dowling catalog Dowling's Fifth Avenue, which invites mail-order business from civilians anywhere in the United States and from servicemen the world over, has announced a new catalog of photo products offered on the company's 10 percent down-payment plan.

Featured in the movie field are such quality products as the Auricon sound camera, Bolex silent cameras and Bell & Howell sound projection equipment. The catalog is free on request to Dowling's Fifth Avenue, 175 Fifth Avenue, New York 10, N. Y.

B&H for USAF United States Air Force contracts totaling $2 million for a new 16mm. optical sound projector have been awarded to Bell & Howell, the company announced recently. The new unit, known as the Mil D-4, was designed by B&H engineers to meet Joint Army-Navy (JAN) performance standards.

Each of the major components, such as the motor assembly, sound amplifier and optical system, is designed and built as an individual unit. Thus, field servicing can be effected without factory-trained personnel simply by detaching an entire unit and replacing it with a new one.

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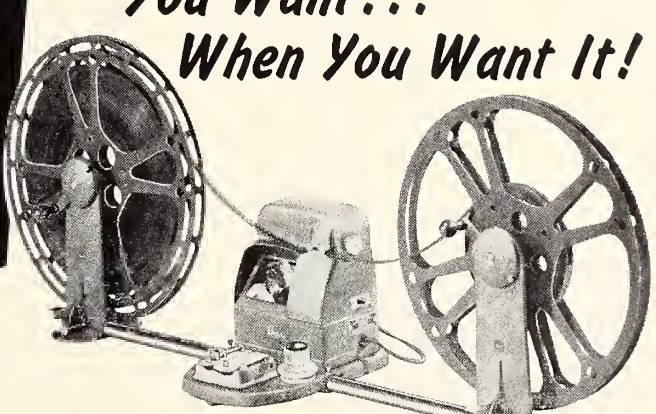

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Now, magnetic on 8!

[Continued from page 203]

type of film stock for new shooting or to have your old films duplicated before striping. The 25 mil magnetic stripe, which Reeves Soundcraft Corporation is now ready to provide, is simply positioned along the perforated edge of the film outside of the perforations. The cost of this service will be 3½ cents per 8mm. foot, thus making possible a 24 minute (200 foot) sound on film presentation for only $7.00.

Secondly, the Eastman Kodak Company recently has been introducing new processing techniques in the duplication of both 8mm. and 16mm. Kodachrome originals. One outstanding result of these new methods has been an improvement in the definition of prints in both media. Also, a great deal of work is being done on new high-resolution films in black and white. Thus, it should not be too long before it will be both possible and practicable to produce 8mm. prints of a standard high quality with regularity.

What new potentials this may mean when combined with 8mm. magnetic sound it is exciting to contemplate. Surely it will open the economic doors for many—amateurs, educators, churchmen, scientists and businessmen—to the full facilities of synchronized sound on film.

Although we here at Movie-Mite do not expect the magnetic Movie-Sound 8 to replace other and time-tested audio facilities, we do look forward to it extending still once again the horizons of the motion picture.

Red Feather calls

[Continued from page 211]

authorities. I do know that they are adding narrative and music on an optical sound track—and a fund-raising group does not go to such expense without expecting a return on its investment. Personally, I found this predominantly closeup picture of smiling children an appealing and effective report on Red Feather work. I am proud to have done my bit to keep these kids smiling.

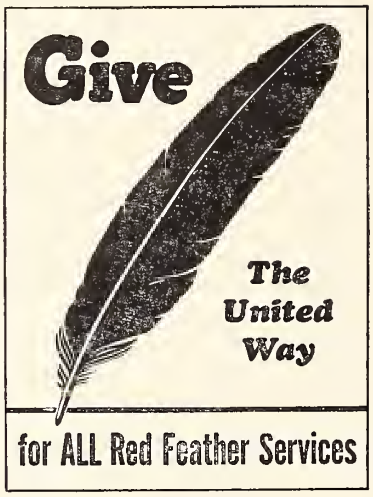
You will be too—and I urge you in all sincerity to offer your filming skills to the Red Feather agency in *your* community. October is the campaign month, so that it is not too late to produce a simple picture for this year—if you work it out smoothly and concisely.

In this connection, I believe I have learned a few lessons about group filming projects from my own experience.

(1) Don't go into such an undertaking casually. Discuss the project carefully with Red Feather authorities and come to a clear-cut agreement with them concerning subject matter coverage. Then *stick* to this agreement. Otherwise, each cooperating agency in the group will want to enlarge the film's coverage of their own activities.

(2) In connection with continuity and film planning, ask of Red Feather authorities *only* what they want the film to say. Then *you* work out the shooting script. Effective film planning is as much a specialized technique as is making the movie itself. Laymen on Red Feather committees are not versed in this technique—and they should not be encouraged to feel that they are.

(3) Ask for and insist on the appointment of a single liaison officer from Red Feather HQ to work with you in all your contacts with the multiple agencies which Red Feather represents. Only in this way can production schedules be carried forward easily and on time.


Give
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Make a reflex viewer

[Continued from page 205]

this by drilling a small hole in the tripod head 1¼ inches behind the tripod screw and driving in a small steel pin (P in Fig. 4). This pin protrudes from the tripod base 3/32 of an inch, or just enough to engage a matching hole (H in Fig. 1) in the viewer bracket and a similar hole drilled into the bottom of the camera. Care should be taken, of course, that this latter hole does not extend all the way through the camera base. In fact, if I had this part of the job to do over again, I believe that guide pins positioned to line up with the outside edges of the camera and viewer unit would be surer and safer.

With the reflex viewer completed structurally, the final step is to determine by test that the field area imaged by the ground-glass screen is exactly equal to that pictured by the camera lens at any given distance. This is best done by shooting a short length of black and white test film on a target card calibrated concentrically at ¼ inch intervals. With this test film projecting at "still picture" on your projector, place the reflex viewer in the position formerly occupied by the camera and then mask off the screen S with opaque tape until its image corresponds with the projected image (see S and MS in Fig. 5).

By masking the viewer screen in this way, you will assure that *its* field coverage will equal that which the projector will bring to your screen. Since this coverage is always slightly smaller than that of the camera, it is for critical closeup work the really important frame of reference.

Improved synchrony with magnetic tape

[Continued from page 207]

number of shutter interruptions in passing a frame of film.

Working from the known values in this equation to the unknown, and beginning with Revere's chosen 3¾ inch tape speed, we find the following:

3.75 x 15 equals F x 3
3F " 56.25
F " 18.75

In other words, working with a 3¾ inch tape recorder and a film shot at silent speed, the projector should run at 18¾ frames per second to maintain perfect synchrony with the tape. This figure for projector speed checks with Revere's general statement that the projector should be running at "about 18 frames per second." So far, so good.

But let us suppose that you prefer to (or must) run your recorder at the 7½ inch-per-second speed. According to our formula, this works out as follows:

7.5 x 15 equals F x 3
3F " 112.5
F " 37.5

This seems to call for a projection speed of 37½ frames per second, a speed which would be as undesirable as it is impossible. However, it is a well known truism of stroboscopic patterns that they will operate with any whole quotient or multiple of the base number they were designed for. Thus, we can say that F equals 37.5 divided by 2, which comes out easily and exactly again at 18.75 frames per second.

A similar relation holds true under a 15 inch-per-second recorder speed, as expressed in the formula as follows:

15 x 15 equals F x 3
3F " 225
F " 75

Dividing this number by 4, we arrive again at the basic projection speed of 18.75 frames per second.

WHAT'S GOING ON

Now, if we examine into these facts to determine exactly what *is* going on with this strobe pattern, we realize that at the 3¾ speed *each* stripe on the tape is illuminated by a flash from the projector. If this were true also at the 7½ speed, we would then have to project at the impossible speed of 37.5 fps. Thus, at the 18.75 fps speed, we know that the projector is illuminating only every second stripe on a 7½ inch recording. In the similar relationship created by using a 15 inch tape speed, we know that only every fourth stripe on the tape is illuminated by each flash of light.

Thus, at a so-called silent-film projection speed (actually, as we have seen, 18.75 fps), Revere Synchro-Tape will create a synchrony control at any one of the three standard tape-travel speeds—3¾, 7½ or 15 inches per second. We are glad to bring this to the attention of its potential users among our readers.

SECOND TAPE FOR 24

There remains, now, only the question whether this 15-lined Synchro-Tape can be combined successfully with a film projected at (or near) the sound speed of 24 fps. The answer, of course, is *no;* it cannot be so used. For the number of lines per inch in the pattern cannot be scanned under the periodicity of light flashes created by 24 fps projection.

However, it would be quite easy to design a tape with a line pattern that is suitable for sound projection speed. Inserting 24 into our formula as a test and then finding for N, we read the following:

$$3.75 \times N = 24 \times 3$$

This, you will find, calls for N to be 19.2 lines per inch—which obviously is an impossible design. However, it serves as a guide to the nearest whole number—that is, 19 lines to the inch. Inserting *this* figure in the formula for N and now finding for F, we determine that a 19-line tape will scan perfectly under a projector operating at 23.75 frames per second. And, furthermore, such a tape will function equally well at this projection speed whether the rate of tape travel is 3¾, 7½ or 15 inches per second.

Thus, if the Revere Camera Company is interested in rounding out their coverage of the film field with Synchro-Tape—and they could do so easily—a 19 line tape paired with the current 15 line product will do the trick.

Revere's Synchro-Tape as it is now offered comes in 600 foot lengths on a 5 inch reel. The metal deflecting mirror with spring clip and a small packet of tape marking tabs are included in the package. Actually produced by the Minnesota Mining & Manufacturing Company, Synchro-Tape is marketed exclusively under the Revere label and lists at $7.85 per reel complete.—*J. W. M.*

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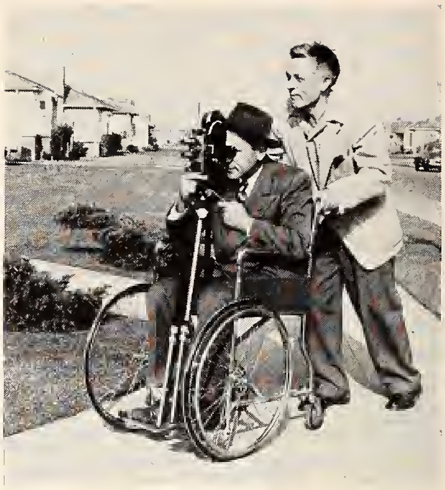
TULLIO PELLEGRINI 1545 Lombard Street • San Francisco 23, Calif.

Photographs by R. V. Browning

MAKEUP for Ralph Wilson as the tramp is applied by Marge Wilson in an arboreal outdoor setting.



DOLLY SHOTS without equal were created by installing camera and operator Guerrieri in a wheel chair as K. Ayers pushes.

FOUR WEEKS—FINE FILM

How a friendly challenge from a neighbor club led the L. A. 8's to a prize-winning picture

FRED EVANS, FACL

TO VISIT other movie clubs and see what makes them tick is always a rewarding experience. As a guest of the Southwest 8mm. Club of Los Angeles, I learned recently of a new project that had added much spice and interest to their meetings.

This project, it seems, began informally one night when one of their members challenged another to see who could make the best picture. A deadline was set for what soon was to be known as the "Grudge Contest" and the fun was on. For as this deadline approached, rooters began plugging for their favorite contestant and anxiety was at a high pitch when the big night finally arrived.

Eventually some of the "grudge" pictures were shown to members of the Los Angeles 8mm. Club, ACL, and before we knew it we too were drawn into the whirlpool. For the Southwest 8mm. Club challenged our group—a challenge which we were pleased to accept—and a super-duper Interclub Challenge Contest was under way.

Sometimes it takes just such a spark to ignite a chain reaction of activities, Dr. F. F. Guerrieri, president of the Los Angeles 8mm. Club, went into action with a planned production schedule. First he appointed a committee of five to develop a story. After two round-table discussions, the committee presented their final story. Then committees were appointed for script, cast, makeup, properties, sound and so on.

The final picture, *Magic Medicine*, runs 200 feet of 8mm. Kodachrome. By careful planning, only six rolls of film were exposed during production. This was shot mainly on four weekends. The cast included twenty members, with ten others in the production crew, including Barry W. Dance, ACL, who wrote the screenplay and directed. Dr. Guerrieri was executive producer and cameraman.

The list of props needed resembled an inventory of the Smithsonian Institution—ambulance, hospital bed, canoe paddle, extra-bushy toupee, nurse's uniform, bundle of paper stage money and so on—126 items in all!

Magic Medicine opens with a view through an ambulance windshield as the vehicle races through Los Angeles city traffic, with the main and credit titles superimposed over this moving scene. The ambulance comes to an abrupt stop at the scene of an accident, where a man has jumped from the top floor of an office building. Later, on his hospital bed, he is asked: "What happened?"

As he begins his story, we see a garden tea party. The hostess explains to her husband that the party is dying a slow death. Can't he do something? Gus gets a big idea, races into the kitchen, and there pours into the punch bowl a little of thissa and thatta. A sample of this mysterious potion puts a spring into his step and with high hopes he rejoins the party. Then, as the guests sample the punch, miracles begin to happen! The wheel-chaired guest springs up and dances a jig; the smooth-topper gets a full head of hair that would make a Fiji Islander envious; the toothless grow new choppers; the old grow young and so on. Truly, this must be the modern Fountain of Youth.

Bubbling Gus is now seen in his garage mixing and stirring washtubs full of his "magic medicine" with a canoe paddle. Through a multiple-exposure montage, we see hands eagerly reaching for bottles, cash registers burning up their bearings as paper money showers into a heap and gold coins pile up in the foreground. The scene dissolves from the garage to a multimillion dollar plant—where Tycoon Gus now

[Continued on page 221]

TAPE RECORDED SCORE for the film was synchronized by system described in January "Movie Makers." Charles Coleman is at projector, as Douglas Archer runs music assisted by Dr. Guerrieri.

8 CLUBS 16

Miami winners

In a recent contest sponsored by the Miami Movie Makers Club, ACL, the 8mm. group vied with the 16mm. group, both units working out a production based on the subject of local parks. The 16mm. group won with *A Tramp Around The Park*. A trophy, presented by George Mesaros, FACL, to the winning team, was awarded the 16mm. group.

Albany event

The Amateur Motion Picture Society of Albany (N. Y.), ACL, held its annual banquet in June, on which occasion the winners in the club's yearly contest were announced and new officers were installed. Winners in the competition were, in order, Esther Cooke, ACL, with *Dutch Interlude*; Madeline Lemperle, ACL, *Only An Irishman's Dream*; Charles H. Rounds, *Rural New England*, and Wilma DeMurio, *Now I Am Seven*.

Mrs. DeMurio heads the list of new officers as club president. Doris Riddick is vicepresident, while Mrs. Ruth Borland, ACL, and Francis Spoonogle have the posts of secretary and treasurer, respectively.

Club at UN

Earlier this year the United Nations Movie Club was organized in New York City by filming enthusiasts on the various staffs of the UN. Arthur Travis, Australia, is president, with Yolanda Del Grosso, U.S.A., as vicepresident. Margaret Dent and Madge Mathieson, both U.S.A., are secretary and rapporteur, respectively. C. T. Miao, China, is screening committee chairman, while David Fund, Hong Kong, and Ali Faridi, Iran, head the production and social committees.

At a recent meeting, which was U.S.A. Night, Pare Lorentz, American documentary filmer, urged the production of more documentary films on the work of various UN agencies. *The Rooosevelt Story*, an independently produced record film on the late President, was screened at the session, which was held in the Secretariat Lounge of UN's skyscraper headquarters. Members came armed with 8mm. and 16mm. cameras to record the session.

ADAM WERTH, center, president of the North Detroit Cine Club, ACL, presents top award in club's contest to Clyde Beattie, ACL, as Carl Shultz, ACL, secretary-treasurer, looks.

Omaha dines

The annual banquet and installation of officers of the Omaha Movie Club, ACL, was held recently at the city's Castle Hotel. Paul Finch assumed the duties of president, with Ralph Peterson as vicepresident. Edward Sydow is treasurer, and Mrs. Fred E. Classen is secretary. Members of the board of directors are C. H. Swindler, ACL, Howard Thomson and Ray Clinkenboard. Filmic decorations for the occasion included corsages for the ladies made of 8mm. and 16mm. film painted in pastel hues.

The entertainment portion of the program included *In Navahopi Land*, by John and Mary Kretschmer; *The Gannets*, 1950 Maxim Award winner by Warren A. Levett, ACL, and *Jones Beach*, 1949 Ten Best winner, by George Mesaros, FACL.

S. F. gala

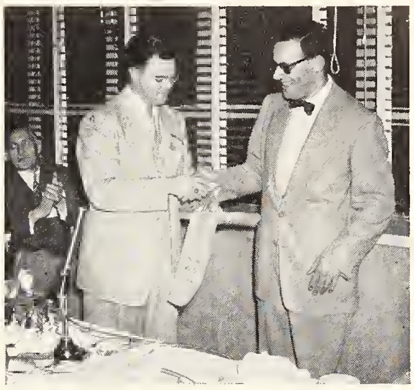
The Golden Gate Cinematographers, ACL, of San Francisco, staged its first annual National Salon of outstanding amateur films to mark the close of its 1951-52 season. The showing was held at the Century Club. *The Gannets*, 1950 Maxim Award winner by Warren A. Levett, ACL, led a program which included *Menemsha*, 1949 Ten Best winner by Jose Pavon; *Circus Time*, 1950 Ten Best winner by George Merz, ACL, and *Exotic Birds in Our House*, national prize winner by A. Theo Roth, ACL.

D. C. event

The Washington (D.C.) Society of Cinematographers, ACL, held its annual banquet in the Cloud Room of the Washington National Airport this year. The gala occasion marked the installation of new officers, the first Washington showing of *In Fancy Free*, 1951 Maxim Award winner by Glen H. Turner, ACL, and the appearance as principal guest speaker of Gene Klavan, a local television luminary.

Harrison F. Houghton, ACL, was reelected president; he will be assisted by Karl Hoffman, ACL, and V. E. Patterson, first and second vicepresidents, respectively. Raymond Parker is secretary-treasurer, with Charlotte A. Marr and A. H. Lochner as assistants. Elected to the board of directors were T. H. Sarchin, ACL, J. D. Sutherland, ACL, and E. A. R. Searl, ACL.

Correcting an erroneous June report on Washington's travelog contest, this department is pleased to record A. H. Lochner as the first place winner. Mr. Lochner's film was *The Scenic West*, accompanied with sound on magnetic wire.



HARRY HOUGHTON, ACL, left, president of the Washington Society of Cinematographers, ACL, gives certificate of merit to Eugene Klavan, guest at club's late annual dinner.

In Italy

The Cine Club Piemonte-Torino, an amateur film group in Turin, Italy, recently celebrated its first anniversary with an annual contest about equally divided between 8mm. and 16mm. entries, with a sprinkling of 9.5mm. films.

In the 8mm. color division, *Giorni Beati*, by Antonio Bozzini, ACL, won first prize, with *Il Mio Paese*, by Renato Martinengo, in second place. Black and white winners in 8mm. were *Pescatori Siciliani*, by Marrale, and *Cacciatori Subacquei*, by Fulvio Borghetty, ACL. Honors in 9.5mm. went to *Il Caolavoro*,

Moisio-Turin

AWARD WINNERS of Cine Club Piemonte-Torino, in Italy, await their turn at the projector. A. Bozzini, ACL, holds his picture at right.

by Martino and Morganti, and *Vacanze*, by Tognetti. Winners in 16mm. color and black and white were, in order, *Quadretti Veneziani*, by Baricco; *Giardino di Francia*, by Luigi Martinengo, and *Sestriere*, by Borsetti.

Dr. Felice Nebiolo heads the list of officers as president. Dr. Andrea Montalenti is vicepresident, with Mrs. Renza Borghetty as secretary and Francesco Montanaro, treasurer.

S. F. session A recent screen session of the Cinema Club of San Francisco featured the following films: *House Moving*, by Alma Frick; *Down The Narrows of the Virgin River*, by Lewis Clark, and *Ancient Peru and the Inca Civilization*, by W. Adrian. Jim Barbour, program chairman, arranged the showing.

Long Beach The fifteenth birthday of the Long Beach (Calif.) Cinema Club was celebrated in June in conjunction with Past Presidents Night. The dinner meeting was followed by a program of films made by past presidents of the club, among which were *Sno Foolin'*, by Howard Derr; *Death Valley* and *Bathing Beauty Contest*, by Bruce Ramsey, and *Fish and Ships*, by Warren Nash, ACL, all on 8mm. Louise Fetzner, ACL, of the Los Angeles 8mm. Club, ACL, gave a guest screening of her prize winning 8mm. film, *The Grand Adventure*.

In New Jersey Highlight of the late spring sessions of the Amateur Movie Society of Bergen County, ACL, was the guest appearance of League President Joseph J. Harley, FACL, who showed his films, *Design in White*, *Hurry Call* and *In His Own Judgement* (1944 Maxim Award winner). George Merz, ACL, honorary life member of the club now residing in Florida, also was a spring visitor.

So. Calif. The first annual contest sponsored by the Southern California Association of Amateur Movie Clubs resulted in a selection of eight winners out of forty eight submitted. The winners were *Sleeping Pills*, by Bill Dewar, of the Valley 8mm. Club; *Navajo Territory*, by Barry Dance, ACL, of the Los Angeles 8mm. Club, ACL; *Gems of Silk*, by Harold Warner, ACL, of the Orange County Cinema Club; *Change of Heart*, by Marion Dance, of the Los Angeles 8mm. Club; *Vacation for Three*, by Forrest Kellogg, of the Long Beach Cinema Club; *Dream of Reality*, by William Heffernan, of the Southwest 8mm. Club; *Lobstering in New England*, by Lewis Babcock, of the Orange County Cinema Club, and *Ghost Towns Today*, by George Cushman, of the Long Beach Cinema Club. The latter group was host to the association on the occasion of the contest.

New York 8's Before recessing for July and August, the New York 8mm. Motion Picture Club had a showing at its last meeting of slides of Nassau, by Joseph H. Hollywood, FACL, who also discussed *Stills or Movies?* Fred Furman showed one of his old films, *Two Weeks In June*.

San Diego The Amateur Movie Club of San Diego, ACL, held its fourth annual banquet at the close of its current season. Highlight of the evening was the awarding of trophies to winners in the club's contest. In the 8mm. class, *Fall Colors* by William Gross placed first, with second prize going to Mrs. Ralph Rivers. Mrs. Katherine Cooley placed third. D. L. Garner won top honors in the 16mm. class, followed by Bucky Reeves and Hal Potter, ACL, in that order.

Also screened on the program were *1952 Pasadena Rose Parade* and *Mexico*, by T. D. Perkins, ACL.

L. A. in summer The Los Angeles Cinema Club, ACL, saw *In Fancy Free*, 1951 Maxim Award winner by Glen H. Turner, ACL, recently, among some other first-rate film fare. Also on the program were *Vacation Highlights of 1950*, by Fred Evans, FACL, and *Venezia*, by Oscar H. Horovitz, FACL, both 1951 Ten Best winners.

Other films seen were *The Boy Who Was Afraid*, by C. Bentzen, Irwin Kershner and Melvin Sloan; *Cairo to Central Africa*, by Dr. Leslie A. Smart, and *Let's Fly to Mexico*, by Mildred Zimmerman, ACL. Two lectures rounded out the programs: *Cutting Room Talk*, by Mr. Sloan, and *A Report on the Fallbrook Story*, by Charles Peters.

Long Island Recent sessions of the Long Island Cine Club, ACL, of New York, featured a guest presentation by Bert Seckendorf, ACL, of Brooklyn, of some of his prize winning films; a showing by John Kappes of films on postwar Germany and a projection of color slides by Nick Platt.

Denver Council Movie makers in the Denver area will have the opportunity this fall to display their wares when the Denver Council of Camera Clubs stages its first citywide Movie Salon. Concomitant with this screening will be an open competition to select the best films in

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the Denver area. Members of the salon committee are Robert Brown, Cine 8 Club; William C. Kirk, ACL, Greater Denver Cinema League, ACL, and Markley L. Pepper, ACL, Amateur Motion Picture Society of Denver, ACL. The salon is open to all filmers in the Denver area, whether members of local clubs or not.

South Side First place for their booth at the fifth annual convention of the Associated Amateur Cinema Clubs of Chicago, held this spring, was awarded the South Side Cinema Club. Oscar Bergman was chairman of the convention booth committee.

UNICA France won the Grand Prix de l'Unica in the fourteenth annual international competition, held this summer at Barcelona in conjunction with the eleventh international congress of Union Internationale du Cinema d'Amateur. The Gran Premio d'Italia went to Spain, second highest in the honors list. The Challenge Fedic went to Norway in third place.

K. C. winners Mr. and Mrs. Earl Martin won first place with *Burning Leaves* in the 8mm. contest sponsored by the 8-16 Home Movie Makers, ACL, of Kansas City, Mo. *Kansas City*, by C. V. Knox, took second prize. Results in the 16mm. contest have not as yet been announced.

At Philadelphia A nautical evening was arranged recently for members of the Philadelphia Cine Club by program chairman Otto Newman. The sea films shown were *Boat Trip to Nassau*, by Earl Gard; *Chesapeake Boat Trip*, by Francis Hirst; *Mystic*, by Norman Birks; *Fishing Trip*, by Byron T. Roberts, and *Plant Quarantine*, by Irwin Boeshore, ACL.

Ottawa elects A. L. Jolliffe, ACL, is new president of the Ottawa Cine Club, with George Glover as secretary and Ken Balharrie, ACL, as treasurer.

The club's annual outing and a visit to Crawley Films, Ltd., climaxed the year's activities for the group. The outing was held at Norman Fee's cottage at MacLaren's Landing.

Wichita shows Douglas Williams, of the Lawrence Camera Shop, and Robert Boman presented a demonstration of cinematic special effects at a recent meeting of the Wichita Amateur Movie Club. Addition of special effects, they showed, could make a complete film from random footage. A travel film on Wisconsin by E. E. Little rounded out the program.

Four weeks—fine film

[Continued from page 218]

occupies the top floor of his own skyscraper office building. But with success has come a mountain of trouble. Poor Gus is snowed under as we find him in the midst of the great American pastime—making out his income tax!

A montage sequence of maddening schedules, conflicting instructions and astronomical figures floating here and there is more than Gus can take and with only one thought in mind he jumps out his office window. Again back in the hospital room, the police and reporters are gathered around Gus as he finishes his story.

"But how come you didn't get killed?" queries a reporter.

Gus, with a twinkle in his eye, holds up a bottle of his "magic medicine."

The script of *Magic Medicine*, the movie, presented many intricate problems. But it being a club project, the production crew looked upon these as welcome challenges to their ingenuity. For example . . .

The opening scene as viewed through the ambulance windshield with the superimposed titles ran for about 17 feet. Dr. Guerrieri hand-cranked his Bolex camera from a tripod to get this non-stop scene, and the exposure was smooth and flickerless.

Demanding dolly shots were simplified by mounting the camera and cameraman on a wheel chair. Thus, as Dr. Guerrieri was pushed along following the action, the large wheels smoothed out any sidewalk cracks.

On two occasions in the picture the subject started in shaded light which called for *f*/4.5 and came out into very bright sunlight which metered at *f*/11. To compensate, the lens diaphragm was changed by the assistant cameraman as the camera followed the subject.

The montage of the medicine being sold and the money rolling in was particularly tricky and interesting. For it was triple exposed. The background scene was at normal camera speed of 16 frames per second. The second exposure of the paper money showering down was shot (to give it weight) in slow motion at 64 fps, while the third exposure—of the gold coins stacking up—was created frame-by-frame.

When, later, I heard how this montage was produced, I recalled a sign I had once seen in an experimental laboratory. "Let's stop and think! (it read) Surely there must be a harder way to do it!" But the club members enjoyed wrestling with difficulties.

When the film editor had completed his job, the picture was turned over to the sound technicians for scoring. After selection of suitable recordings for musical background and sound effects, a tape recording was made. It was synchronized by the method explained in the January issue of MOVIE MAKERS (see *Synchronizing Sound on Tape*—Ed.), and at the end of the 200 feet it was less than one second out of sync.

With our picture complete, Barry Dance, the director, made an interesting comment. "Experience," he said, "had proved to him that in making a club production, the more members participating, the easier the whole job became." As for Dr. Guerrieri, he had only one word of advice: "Get it all down in black and white before you start. Then it comes easy."

The contest? Oh, yes! . . . The Los Angeles 8mm. Club won the Golden Megaphone Trophy for the second consecutive year and had a lot of fun doing it. That's "magic medicine" for any movie group!

TO THE VICTOR belong the spoils, in this case the Golden Megaphone Trophy, won twice by Los Angeles 8mm. Club from Southwest 8's.

Good judges

[Continued from page 204]

ing—even though their names and accomplishments must inevitably enhance the appeal of this oldest and most honored competition. These men are going to be working judges. They will sweat out the contest screenings side by side, and foot by foot, with our veteran staff of film analysts. From the middle of September until well past the middle of October they will be immersed in movies up to their eyebrows. And they have agreed to be on call regularly by the League during that period. Ten Best competitors everywhere will owe them a debt of gratitude for this unselfish devotion of their time.

For the practical experience of these men in movie making, combined with the veteran competence of ACL's staff in film analysis, brings to the judging of the Ten Best contest a wealth of talent probably unequaled—and perhaps even unapproachable—elsewhere in the world of amateur films.

LET'S BE PRACTICAL

ON page 204 of this issue, under the heading *Good Judges Make Good Judging*, the Amateur Cinema League announces the addition to its board of Ten Best judges of three active and able amateur movie makers. They are Joseph J. Harley, FACL, of Summit, N. J.; Frank E. Gunnell, FACL, of Staten Island, N. Y., and Walter Bergmann, FACL, of Mount Vernon, N. Y. We believe that their addition to our Ten Best judging panel will please the majority of contestants and will bring increased distinction to our Ten Best honors.

The fact that these three men are, in order, the League's president, vicepresident and treasurer is, it seems to us, largely coincidental in estimating their value as judges. They will be good judges because each, in his own way, has himself produced films of Ten Best and even Maxim Award winning calibre. They will be good judges because each, in uncounted years of amateur club activities, has looked at and evaluated tens of thousands of feet of amateur films. And—let us face the practical facts of contest operation—they will be good ACL judges because each lives within working distance of the ACL's projection room. In other words, near New York City.

We thus baldly bring up this latter fact only to forestall its citation by those captious few who may charge our contest judging with regionalism. A packed panel, they will charge, loaded with Easterners and favoring eastern filmers.

This is, of course, nonsense of the most thoughtless and irresponsible sort. Large-scale contests are judged by long hours of hard work in a hot projection room. They are not judged by mail, nor by a lot of loose talk about regional representation on the board of judges. Theoretically, this is a fine, appealing idea. But practically, it simply doesn't work. And, for the continued success of the Ten Best contest, we choose to be practical.

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From ground to gable

[Continued from page 212]

dozer breaking ground; (3) digging the trench for the footings; (4) pouring cement for the footings; (5) masons laying the cement blocks; (6) raising the framework of the walls; (7) nailing the roof boards into place; (8) sheathing; (9) shingling or putting the siding in place; (10) shingling the roof; (11) grading the grounds about the house, and (12) the final landscaping.

Each progressive stage in the construction of the house should be photographed as a separate entity. The usual procedure of first taking a long shot and then getting closer and closer to the action will prove effective in maintaining interest. Let us take the raising into place of a wall frame as an example. A camera position must be taken so that the entire framework resting on the ground can be seen within the field of the viewfinder. This requires that the camera be at a considerable distance from the subject matter. As the studs are being raised, the action should be recorded from start to finish. The camera should then be moved nearer, and shots taken of the carpenters nailing temporary supports to hold the frame in place. A brief closeup of a hammer pounding away would be an effective conclusion to this sequence.

In fact, liberal use should be made of the closeup to enhance interest. For people are naturally curious. The closer you bring the camera to the varying phases of house building, the more fascinating will these processes appear to those viewing them on your motion picture screen.

Unique and unusual angle shots will be another means of increasing the effectiveness of the picture. Opportunities are endless. The craftsman up above on the scaffolding, the roofer at work, the carpenters as framed through an unfinished window, afford a variety of camera viewpoints not so readily available on other filming projects.

The members of the family for whom the house is being built will want to appear in the picture. The scenario should provide for their inclusion. They may be shown in conference with the architect, watching the progress of the work, or putting the finishing touches to the landscaping. Or they might play the principal roles in a story which knits together the progressive stages in the construction of their home.

Editing the film should present no special problems. The action will have been photographed in the consecutive order in which it is to appear on the screen. There is a probability that some of the scenes may be too long. Sometimes it is well to call in an outsider to report his reactions objectively in this regard. So cut fearlessly. Remember, the shorter the picture, the speedier will be its tempo—and the more general its appeal.

Titles, narration or a combination of both may be used to explain to the lay audience the building processes being screened. They should be brief and in non-technical language. For such a film, architectural lettering will enhance the appeal of the main and subtitles and would be in keeping with the theme of the movie. Your architect might be prevailed upon to oblige in this specific phase of the project.

The architect's plans and sketches of the finished home should find a place somewhere in the movie. They might be included as a closeup which the architect shows the prospective home owner during an early conference. Or they might, on the other hand, serve as the backgrounds for the main title and for *The End*.

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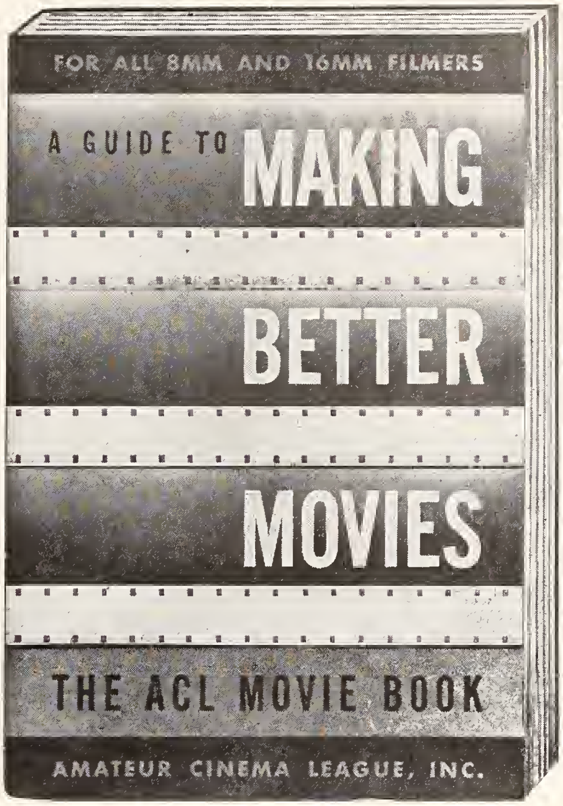
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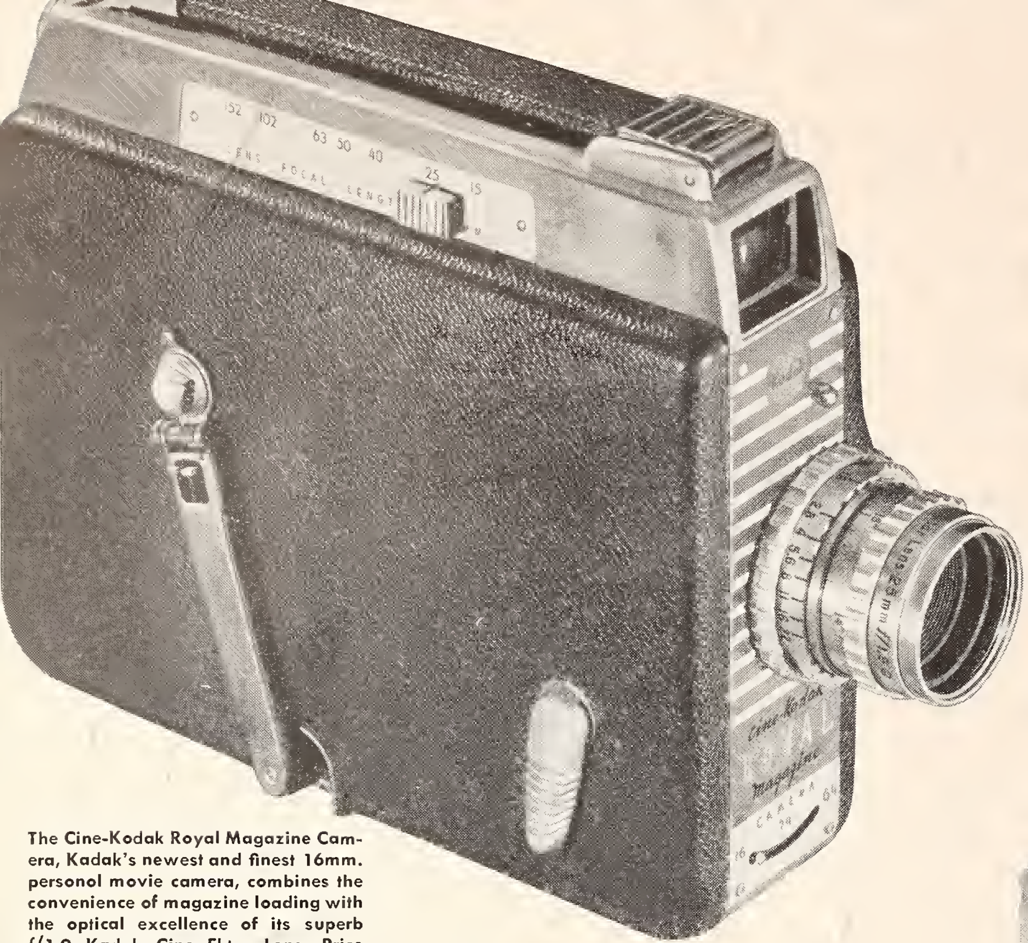

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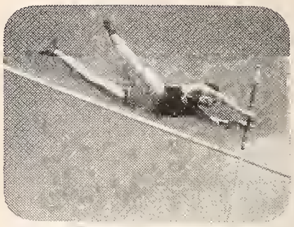

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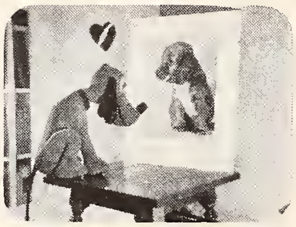

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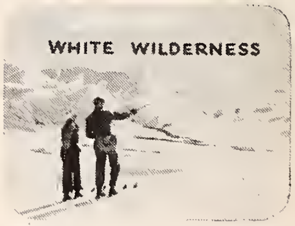

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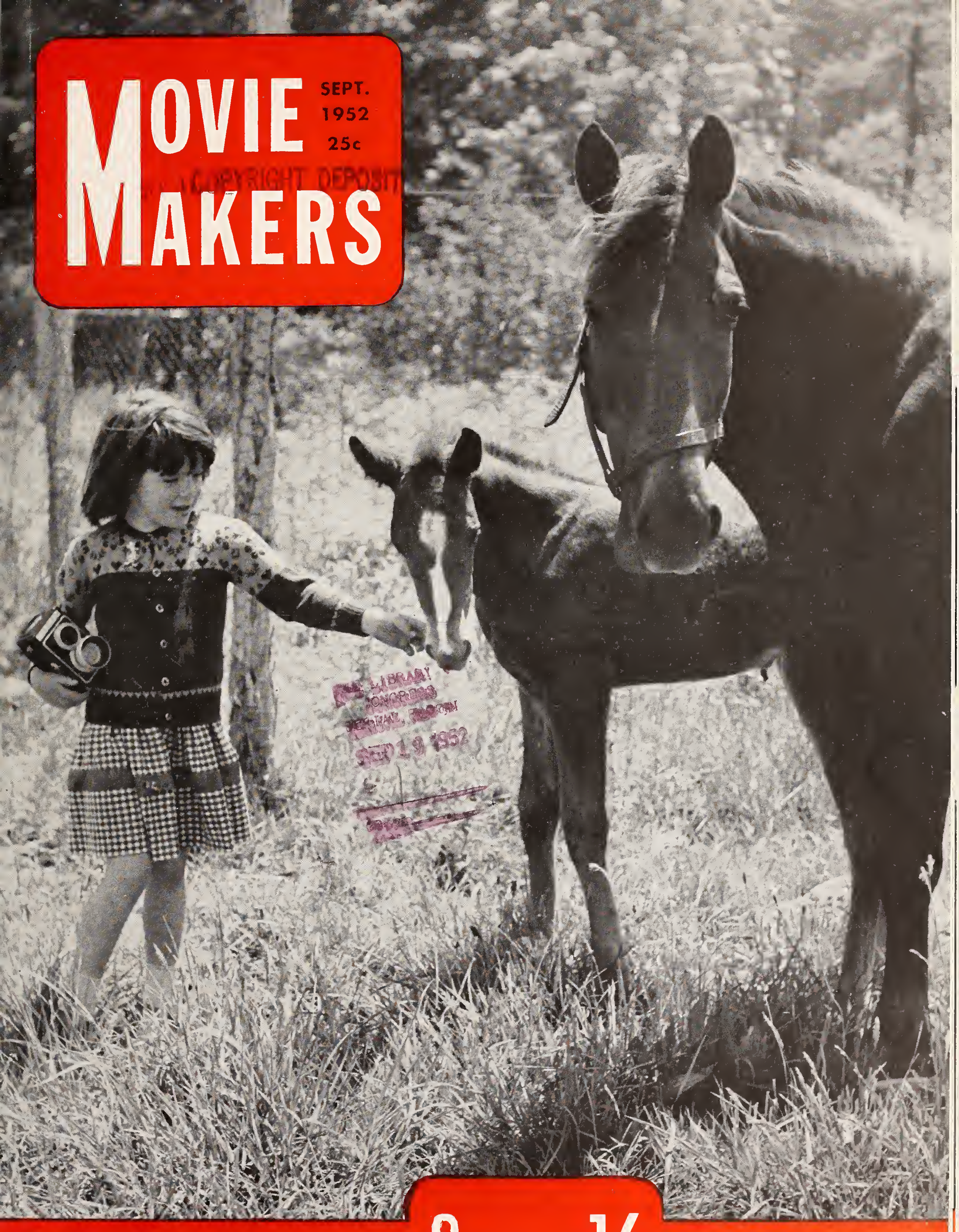

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THE HIRAM PERCY MAXIM AWARD OR PLACE IN THE TEN BEST CONTEST

The AMATEUR CINEMA LEAGUE invites you once again, as it has done every year since 1930, to submit your movie making efforts in the oldest, most honored contest in the world of personal filming — the ACL selections of Ten Best Amateur Films of the Year and the Hiram Percy Maxim Award. The contest is open to amateurs anywhere in the world, using 8mm. or 16mm. film, black and white or color, silent or sound, in short or long reels and on any subject.

The Ten Best selections are made by the trained staff of the Amateur Cinema League, men who see and evaluate more than a quarter million feet of film each year. The selection is *not* limited to League members—any amateur filmer, anywhere, may compete. What the judges seek first is sincerity—sincerity of camera work, film planning, editing, titling and, above all, *creative movie imagination.* Any fine film can win . . . it may be *your* film!

THE MAXIM MEMORIAL AWARD, established in 1937 in honor of the League's Founder President, has become by international acclaim the most treasured trophy in the world of amateur movies. A cash prize of $100.00 and a miniature silvered replica of the Memorial is given annually to the one amateur whose film is judged the *best* of the Ten Best. In its fifteen year history, the Maxim Memorial Award has been won by films of every type—8mm. and 16mm., long and short, silent and sound, factual and story. This year it may be won by *your* film.

ALL AMATEURS honored in the Ten Best competition will receive a distinctive ACL Award Leader, animated and in full color, as well as a handsome, hand-lettered ACL Award Certificate in recognition of their outstanding efforts.

SEND IN YOUR FILMS NOW

It is not too early to send your films in for judging. The contest closes October 15, 1952. Send the entry blank below for each film you submit to:

AMATEUR CINEMA LEAGUE
420 Lexington Avenue New York 17, N. Y.

Send the Entry Blank below (or a copy of it) via 1st class mail for each film that you submit.

I, ______________________, certify that
(name)
I have read the rules governing the ACL selection of the Ten Best Amateur Films of 1952 and the Hiram Percy Maxim Award and that my entry is in full compliance with these rules.

☐ Please return via Express Collect.

☐ Enclosed is $______ for return via______________

Name of Film______________________

Camera used____________ Date____________

Signature ______________________

RULES GOVERNING THE ACL SELECTION OF THE TEN BEST FILMS OF 1952 AND THE HIRAM PERCY MAXIM AWARD

1. The ACL Ten Best competition is open to amateur filmers everywhere in the world. Films eligible to compete may be produced on 8mm. or 16mm. stock, black and white or color, silent or sound, in any form, and may be on original or duplicate stock.

However, no film will be eligible to compete for any award in the competition for which the maker has received compensation or which he has rented, or for which he will receive compensation or will rent prior to December 1, 1952.

Prizes of any sort won in earlier amateur film contests shall **not** be regarded as compensation.

2. An official entry blank at left (or copy of it) must be forwarded by first class mail to cover each film submitted. The films themselves may be forwarded as the contestant elects, at his expense. Entries will be returned by the ACL at the expense of the contestant via the transportation he requests.

3. Film entries from outside of the United States must, because of American customs rulings, be made on film stock originally manufactured in the United States. Such entries should be forwarded by parcel post (do not enclose written matter) — not express—and must be valued at less than $100. U. S. funds.

Entries from outside of the United States which fail to comply with one or both of these provisions will not be cleared through customs by the ACL.

4. Phono records (78 or 33 rpm only), of music, sound effects or narrative, may accompany films. But start marks, the order of playing, change-over cues and desired projector speed should be clearly indicated on a score sheet. Typewritten narrative to be read during projection also may be submitted if desired. Both score sheet and narrative must be sent by first class mail.

No phonograph records of any kind can be received from outside of the United States because of trademark regulations governing this product.

Magnetic recordings, either on film, tape or wire, also may accompany films; but their reproduction will depend on our ability to secure correct playback facilities. Please indicate desired running speed where necessary.

5. No competitor will be permitted to present his sound accompaniment personally at ACL headquarters nor may he be present in the League's projection room during the competitive screening of his film.

6. The number of films honored in the competition will include the ten selected as the Ten Best Amateur Films of 1952; an undetermined number of films which, in the opinion of the judges, merit Honorable Mention, and the winner of the Hiram Percy Maxim Award, which is chosen from among the Ten Best films.

7. Every film honored in the competition will receive an ACL Award leader in full color and an ACL Award Certificate signifying the honor which it has won.

8. Selection of the ACL Award winners will be made by the trained staff of the Amateur Cinema League. Their decisions will be final and the judges cannot undertake to discuss entries comparatively with the contestants.

9. No officer or director of the Amateur Cinema League and no staff member of the League or of MOVIE MAKERS is eligible to compete in the ACL Ten Best contest.

10. October 15, 1952, is the closing deadline for the competition. All entries must reach the office of the Amateur Cinema League, 420 Lexington Avenue, New York 17, N. Y., on or before that date. Award winners will be announced in the December number of MOVIE MAKERS.

The Professionals will tell you.... PROFESSIONAL JUNIOR is your No. 1 "must" for better pictures

YOU'VE INVESTED A LOT OF MONEY IN YOUR EQUIPMENT . . . . but the results are often a bitter disappointment. Let's face it. You need a first class tripod to make better pictures. Only PROFESSIONAL JUNIOR has the rigidity, the range, and the ease of operation that better pictures demand. See it—try this tripod beauty—and you'll never be without it.

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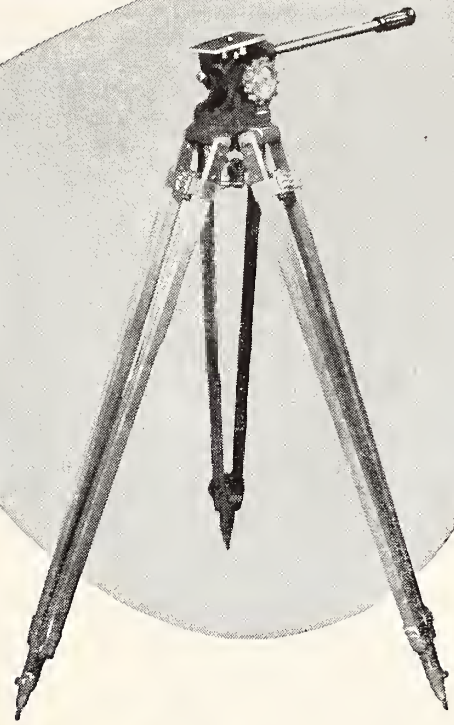
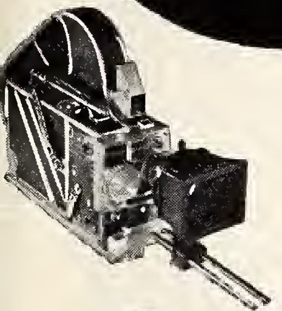
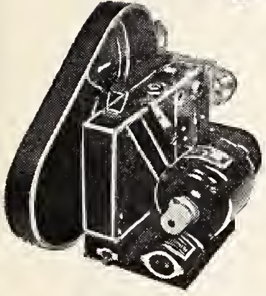
Handles all 16mm cameras, with or without motor. Also 35mm DeVry, B & H Eyemo with and without motor, and 400' magazines. Tripod base interchangeable with Professional Junior gear drive head. "Baby" tripod base and "Hi-Hat" base available.

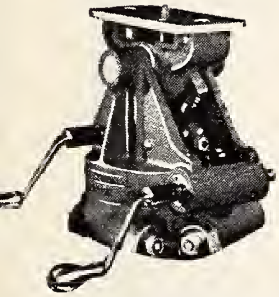




SUNSHADE AND FILTER HOLDER Combination
Designed for Bolex and Cine Special 16mm cameras. Holds two 2" sq. glass filters and 2½" round Pola screen with handle, which you rotate for polarization. Suitable for all lenses, from 15mm to 6" telephoto. Eliminates need for multiple filters. Compact, easy to assemble or dismount.



SYNCHRONOUS MOTOR DRIVE—110 Volt AC —Single phase, 60 Cycle.
Runs in perfect synchronization with either 16mm or 35mm Sound Recorders. Mounting platform permits removal of magazine while camera remains mounted on motor. Spring steel drive fin coupling prevents damage if film jam occurs.
Knurled knob on armature permits rotating for threading. "On-Off" switch in base. Platform base threaded for ¼" or ⅜" tripod tie-down screw. Rubber covered power cable with plugs included.



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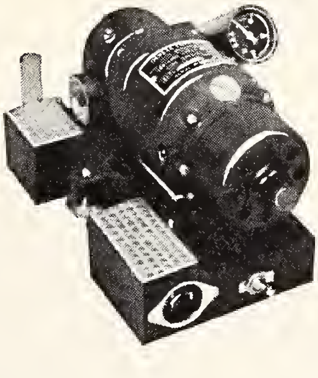

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(POPULAR PHOTOGRAPHY)
Magazine
MAY 1952 ISSUE

"The Norwood Director Exposure Meter is one of the eight most important developments in photography in the past fifteen years"...

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was the only exposure meter mentioned, in fact only eight products in all received recognition. It's *the original and only true incident light meter.* The Norwood Director gains in popularity every day — and for one reason — it is the only exposure meter that actually determines correct exposure because of its patented method of measuring incident light.

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MOVIE MAKERS

THE MAGAZINE FOR
8mm & 16mm FILMERS
Published Every Month by
AMATEUR CINEMA LEAGUE

September
1952

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Cover photograph by Georgia Engelhard

JAMES W. MOORE
Editor

DON CHARBONNEAU
Consultant Editor

ANNE YOUNG
Advertising & Production

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CHANGE OF ADDRESS: a change of address must *reach* us at least by the twelfth of the month preceding the publication of the number of MOVIE MAKERS with which it is to take effect.

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This department has been added to Movie Makers because you, the reader, want it. We welcome it to our columns. This is *your* place to sound off. Send us your comments, complaints or compliments. Address: *The Reader Writes*, Movie Makers, 420 Lexington Ave., New York 17, N. Y.

ADD MY VOICE

Gentlemen: In *The Reader Writes* column of June Movie Makers I note with interest three letters from J. Christian Vogel, ACL, president of the Metropolitan Motion Picture Club, ACL; Oscar H. Horovitz, FACL, and H. Earl Hoover, ACL, respectively, in which they concretely support the sentiments so well expressed by Member Horovitz, and I quote:

"I realize, of course, that the League cannot afford to pay for Ten Best duplicates out of general funds. . . . I propose, therefore, that we start an ACL Film Library Fund to be supported by voluntary contributions from our members and friends."

I would like to add my voice in support of this excellent idea. Enclosed is my check in the amount of $25 to help further this worthy effort.

William H. Palmer, ACL
Deerfield, Ill.

ENCLOSED PLEASE FIND

Dear ACL: Enclosed please find a check as a contribution to the Film Library Fund of the Amateur Cinema League . . . . As a contributor, would I be privileged to engage a copy of the 1951 Maxim Memorial Award winner *(In Fancy Free)* for screening before our 4-H Club boys and girls?

Allan A. Hammer, ACL
Franklin, N. H.

Again our warmest thanks to these members for their ready and generous support of the ACL Film Library Fund plan. . . . Any contributor to the fund is indeed privileged to book films from the League's Club Library.

LIKE FACL CHOICES

Dear Mr. Moore: I liked the League's choice for Fellowship honors this year. Having met Mr. Horovitz and having seen his work, I know how richly he deserved it. Please convey my heartiest congratulations when you see him next.

Glen H. Turner, ACL
Springville, Utah

PAYMENTS IN STERLING

Dear Sirs: Whether I shall be able to continue my membership in ACL after this year's renewal I do not know, as our Reserve Bank has imposed such restrictions that it is almost impossible to obtain dollars.

There must be many other members in soft currency areas who are in a similar predicament. I am writing you, therefore, to suggest that perhaps the League should consider some arrangement whereby ACL membership fees (or subscriptions to Movie Makers) could be paid in Sterling.

George W. Ferens, ACL
Dunedin, New Zealand

To our many hundreds of loyal ACL members overseas, the League expresses its sincere sympathy and understanding in connection with the problems created by world-wide currency restrictions.

If membership payments in Sterling—or any other national currency—will ease these difficulties, we shall be happy to accept them without question.

WELCOME NEWS

Dear Mr. Moore: The addition of three outstanding amateur movie makers to the panel of Ten Best judges came as a very welcome piece of news. This step forward is indicative of the League's progressive nature.

Henceforth, a citation will be based on the combined verdict of experienced professional judges as well as that of active and highly honored movie makers. Future winners, therefore, will have more reason than ever to be justly proud of their achievements.

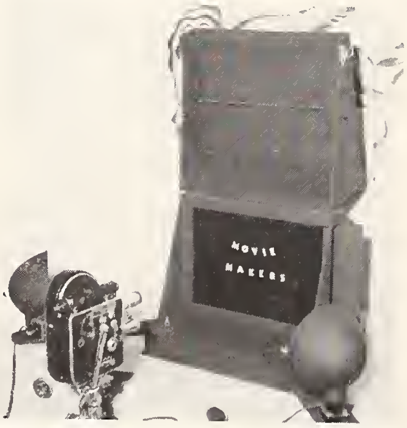
Sidney Moritz, ACL
Tappan, N. Y.

TITLE LETTERS

Dear Movie Makers: In reply to your query concerning the source of the magnetic title letters mentioned in my article, *Build A Port-A-Titler*, I regret that thus far I have been unable to determine who was the manufacturer.

This I do recall: the letters were purchased in December, 1949, at the Dale Deane Home Movie Sales Agency, 28 East 9th Avenue, Denver, Colo. They are about ⅝ of an inch in size and their style will be seen in the accompanying photograph of the Port-A-Titler ready for use.

John E. Closson, ACL
Whidbey Island, Wash.



THE PORT-A-TITLER, opened and ready for use, shows the magnetized title letters employed.

MRS. DICKY ROTH, ACL, sometimes of Harrison, N. Y., draws a delightful angle at Voss on a country wedding in native Norse dress.

ADMIRES ANGLES

Dear ACL: We Norwegians have great admiration for and great interest in the angles of your delightful American photography; likewise great admiration for the angles of your delightful ACL photographers. Such as Mrs. Dicky Roth, ACL, who is now on her visit to Norway.

If we can be of help to any other members of your association during their stay here in Norway please let us know.

Egil Christensen
President
Oslo Smalfilmklubb, ACL
Oslo, Norway

STOCKS NEVER HIGHER

Dear Movie Makers: Everybody at recent Queensland Amateur Cine Society meetings have expressed their appreciation of the article *4,000 Aussies Can't Be Wrong*, published in your March issue. As a consequence, our stocks in Australian cine circles were never higher!

Alfred T. Bartlett, ACL
President
Q'land Amateur Cine Society
Brisbane, Australia

NARRATIVE RECORDING SPEED

Dear Mr. Moore: I suspect that somebody's typewriter finger slipped somewhere along the line in connection with the statement in July Movie Makers that "the basic professional standard for narrative recording allows up to four words per second." This would add up to 240 words per minute—which would be quite some going!

Believe that the correct figure is four words per foot of 16mm. film at sound speed (36 feet per minute), or 144

Get sparkling, sharper movies with *finer* Ansco Hypan!

You'll be delighted with the brilliant, crisper movies you get with this famous Ansco black-and-white film!

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words per minute. Another guide would be four syllables per second, which is about the same as four words per foot since a foot takes 1 2/3 seconds.

Oscar H. Horovitz, FACL

League Fellow Horovitz is correct in his correction, and we have disciplined the offending typewriter finger.

This must have been the same erring digit which caused us to write in August (see *Now, Magnetic On 8!*) that 200 feet of 8mm. magna-striped film would create 24 minutes of sound movies. The correct footage clearly should have been 400 feet —projected at 24 frames per second. . . . Since no eagle-eyed reader has yet caught *that* boner, we take this opportunity to beat them to it.

MODEST FEE

Dear ACL: A year or so ago I became interested in amateur movie making and, always eager to improve my technique, I joined your League several months ago.

During a recent visit to New York, I had the opportunity of stopping in at ACL headquarters and chatting with Don Charbonneau. He seemed to me to be the best informed person in the field I have yet talked with. On leaving his office, I felt that the modest fee for membership in the Amateur Cinema League was the best investment I had ever made.

Ralph H. Love, ACL
Hartford, Conn.

VERY LONELY

Dear ACL: Your companion Movie Makers is beautiful dream to me. I'm very lonely if it is sent to me with delay.

Have you a book cover which can politely reserve it forever? I want the book cover which contains six books.

Shigemato Eigabu
Matsuyama, Japan

We do have a book cover (binder) for Movie Makers which reserves twelve, or a year's, copies. $3.50 postpaid anywhere.

JAPANESE LENSES

Dear Mr. Moore: After reading Masao Uno's *Japan Reporting*, I would like to add a bit to his short statement that the country offers no new 16mm. camera lenses.

For your knowledge, there is available the Elitar 3 inch *f*/2.5 telephoto lens in standard C mount, as well as the complete line of Elitar lenses for 8mm. movie cameras.

S. J. Scheff
Sales Manager
Interstate Photo Supply Corp.
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BACK COPIES OFFERED

Sirs: If you know of someone who could use about four years of Movie Makers, I think I could oblige—if they are willing to pay shipping costs.

C. Fox
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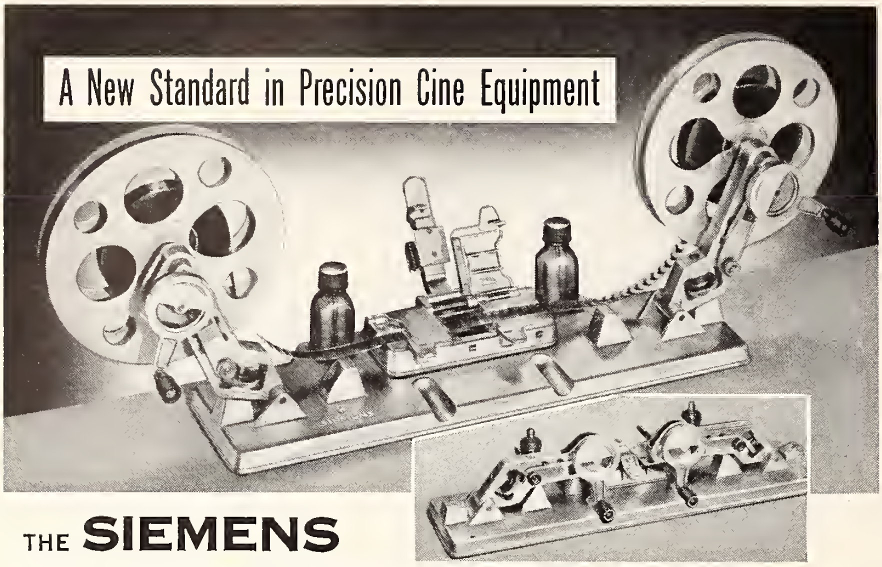
Hewlett, L. I., N. Y.



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Cinema Associates, *Los Angeles, Calif.*
Ann Eubanks, *Washington, D. C.*
William R. McAdam, *Washington, D. C.*
Robert E. Mitchell, *Dhahran, Saudi Arabia*
Martha Louise Orr, *Falls Church, Va.*
Paula E. Spoettle, *Upper Darby, Pa.*
Mrs. Dove E. Wilson, *Washington, D. C.*
Don C. Brown, *Lynwood, Calif.*
E. N. Chamberlain, *Springvale, Maine*
William L. Shows, *Lake Providence, La.*

Annette Caravetta, *Chicago, Ill.*
R. R. Estill, *Mexico, Ky.*
Stanley V. Frye, *Detroit, Mich.*
Elmer Greene, *Racine, Wisc.*
John Henni, *Lincoln Park, Mich.*
E. H. Kimberlin, *Harrisburg, Ill.*
Mark Lewis, *Bayside, N. Y.*
Robert Christopher, *New York City*
Robert B. Frazier, *Hyattsville, Md.*
William Earl Jones, *Casper, Wyo.*
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Robert Snyder, *Croghan, N. Y.*
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Chan Ming sin, *San Francisco, Calif.*
Milan Stefanovic, *New York City*

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E. R. McConnaughhay, *La Junta, Colo.*
Sylvan S. Penner, *Pittsburgh, Pa.*
A. Reyna, *Raymondville, Texas*
Joseph Stacey, *Detroit, Mich.*
Ramon J. Villamil, *Bayamon, Puerto Rico*
Harley Davis, *Wichita, Kans.*
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Tengku Sri Akar Raja, *Kelantan, Malaya*
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Anthony Spano, *Paterson, N. J.*
Maso Uno, *Okayama-Ken, Japan*
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THE NEW
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BUILD A PORT-A-TITLER!

Compact and convenient, this portable titler is a must for the traveling movie maker, a boon to apartment-housed amateurs

JOHN E. CLOSSON, ACL

FOR some time now I have had to move quite often, and in the process I soon found that carting all my movie equipment in the car seldom left room for anything else. Therefore it was a necessity for me to find some kind of titler which was compact and portable —instead of the bulky dust catchers I had been using. Also, I wanted a titler with which I could use small letters on backgrounds that I found in various magazines.

Well, I didn't find such a titler commercially. So in the end I built one myself and, to suggest its most significant feature, I have dubbed it a Port-A-Titler. It works, I might say, very efficiently in shooting most any kind of title, and it is easy and economical to make. You'll find it diagrammed and discussed on these pages.

BUILDING THE TITLER STAGE

The stage base (1) requires 4 feet of ¾ by 1¾ inch white pine, cut into lengths as shown and nailed together to form a rectangle. Next the stage-base cover (2) is cut from a piece of ¼ inch plywood and fastened to the top of the stage base with small nails. The two light arms (4), of ⅜ inch plywood, should be made at this time and assembled to the stage-base cover (2) by means of two 3/16 by 1¼ inch bolts, with washers on top and bottom and finally a wing nut on the top.

The stage-base bottom (5) is made from ¼ inch plywood and fastened to the stage base so that ¼ inch projects evenly all the way around the stage base. This ¼ inch projection will later form the ledge to accommodate the thickness of the sides and back.

One standard bakelite lamp socket is screwed to the outer end of each of the light arms. A gooseneck lamp reflector can now be press-fitted around each socket so that the light from each No. 1 photoflood can be directed toward the stage. The light sockets are connected in parallel, so as to prevent voltage drop, and wired with a length of regular lamp cord sufficient to reach an available power source. A light switch may be added somewhere on the line for convenience if desired.

The stage itself (3) is made from ¾ inch white pine of the dimensions shown, and it is then mounted on the back side of the stage base (1) with nails or screws. About 30 inches of title board guide (6) are then fashioned; half of it is nailed to the bottom and the other half to the top of the stage so as to form runways for the title board. As a substitute for the title board guide, and a time-saver as well, I used the wood strips in which Koh-I-Noor graphite drafting leads are packed. These are 5¼ inches long, so that six such strips would be needed to create the necessary channels.

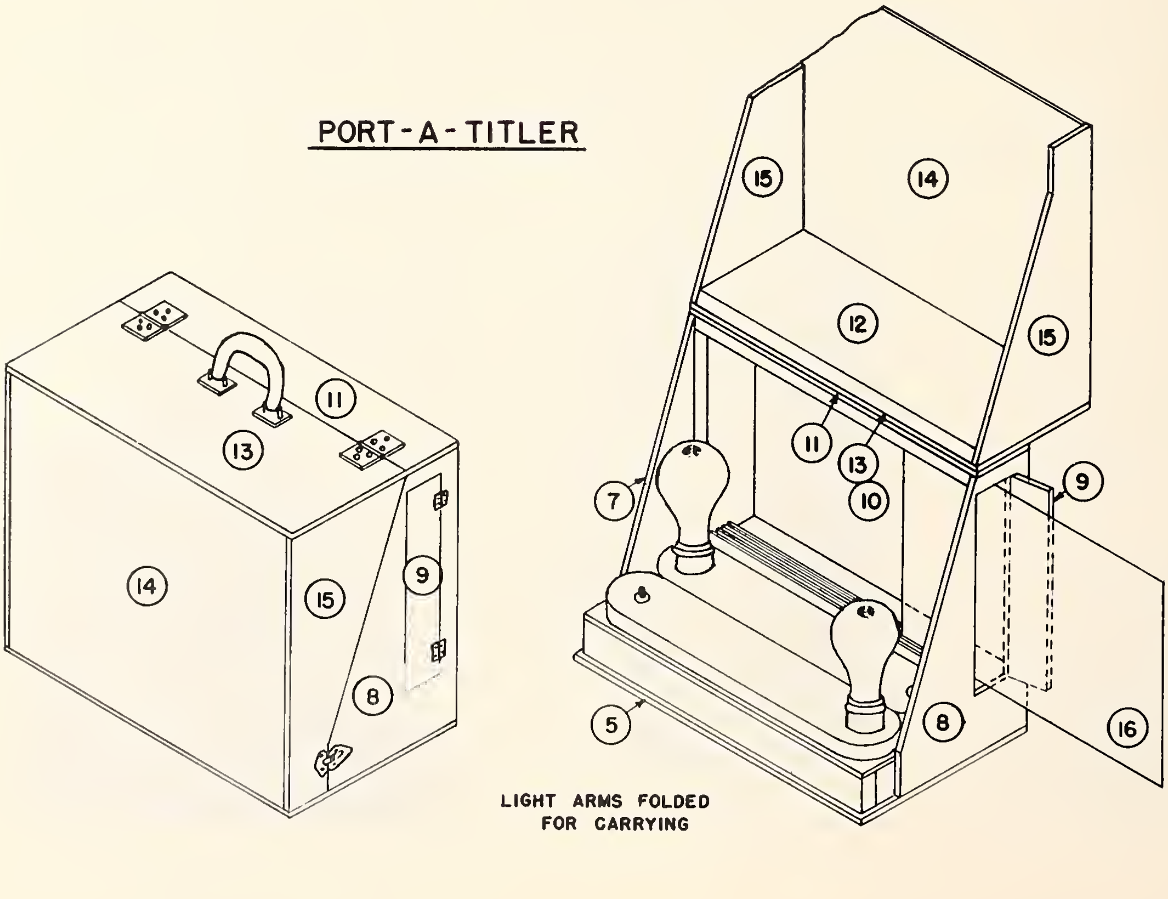
MAKING THE TITLER CASE

The bottom case parts (7, 8, 9, 10 and 11) are cut next from ¼ inch plywood to the dimensions shown. The back (10) is nailed to the stage, followed by the sides (7 and 8) and finally the top (11) as shown in the sketch. The side door (9) is fastened with small butt-type hinges to the right side (8). This door permits the easy removal of the title boards when wipe effects are desired. The title boards (16) are made of light-gauge metal so that magnetic title letters may be used.

The cover case parts (13, 14 and 15) now can be cut from ¼ inch plywood to the sizes and shapes shown; they are

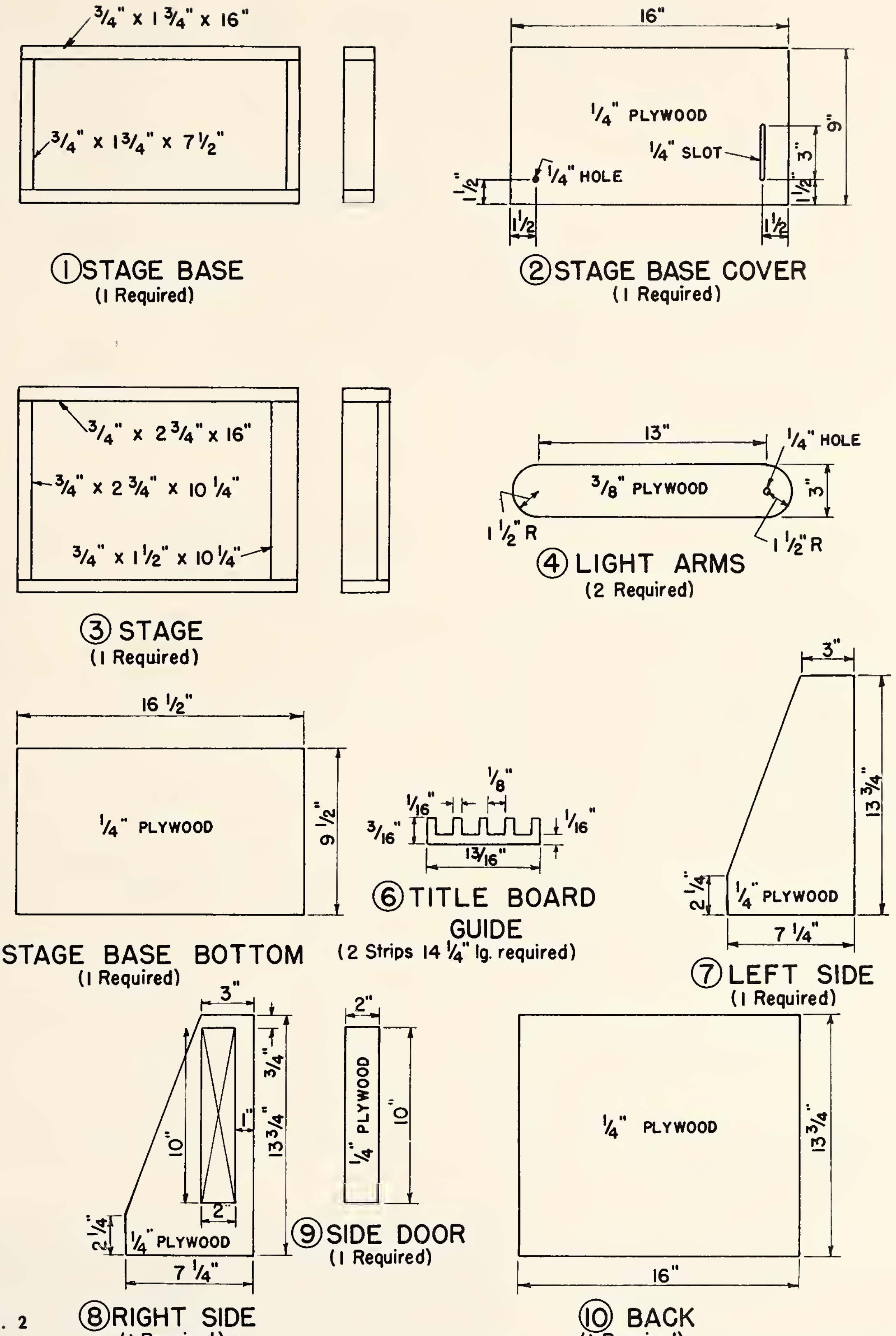
PORT-A-TITLER

FIG. 1



LIGHT ARMS FOLDED FOR CARRYING

SCREEN PARTLY REMOVED. CAN BE USED TO CREATE WIPE EFFECTS.



①STAGE BASE
(1 Required)

②STAGE BASE COVER
(1 Required)

③ STAGE
(1 Required)

④ LIGHT ARMS
(2 Required)

⑤STAGE BASE BOTTOM
(1 Required)

⑥TITLE BOARD GUIDE
(2 Strips 14 1/4" lg. required)

⑦LEFT SIDE
(1 Required)

⑧RIGHT SIDE
(1 Required)

⑨SIDE DOOR
(1 Required)

⑩ BACK
(1 Required)

FIG. 2

nailed to the cover support (12), which is made from a piece of ¾ inch white pine. The entire cover case is now fastened to the main case by means of two butt-type hinges. A suitcase-type handle is screwed to the top of the cover, and two suitcase catches are used (one on each side) to keep the cover from opening while the case is being carried. Four rubber-covered screws are fastened to the base of the case to prevent scratching.

PAINTING THE TITLER

The interior of the titler is given two coats of flat black paint so that light will not be reflected off its surface into the camera lens. The four title boards (16) are painted flat black also, and then one horizontal and one vertical line is scribed or scratched across the surface of each board to mark its exact center. The exterior may either be painted black or covered with leatherette.

USING THE PORT-A-TITLER

In using the completed Port-A-Titler, I place it on a desk or table, where the rubber feet prevent it from scratching or skidding. The side catches are released and the cover raised until it rests on the back part of the top. Wing nuts on the light arms are now loosened, and the arms are swung outward until they are at an angle of 45 degrees with the camera's line of sight. The two reflectors which are stored in the cover

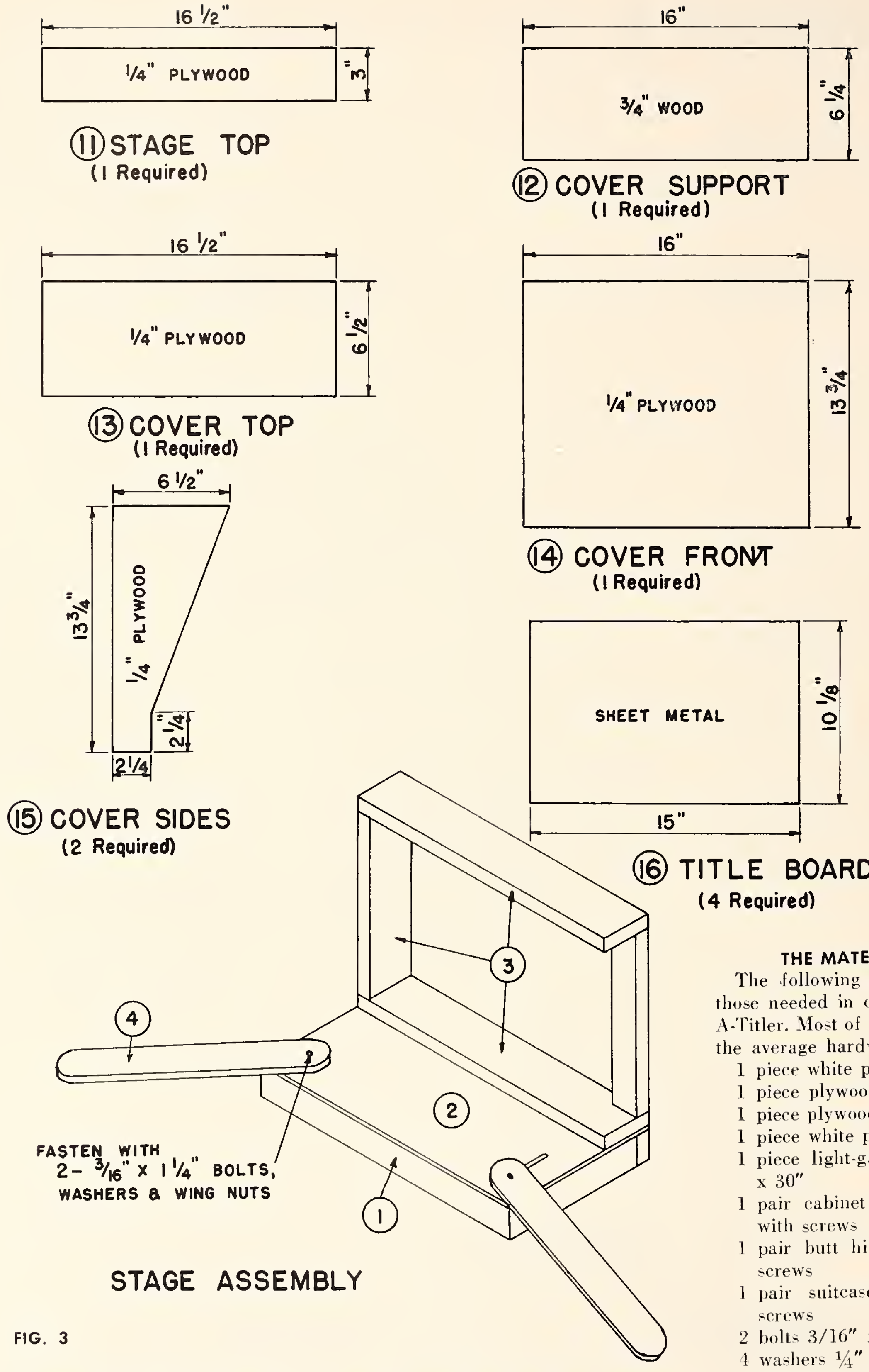


FIG. 3

are now removed, placed over their respective sockets and the No. 1 photoflood lamps are screwed in place.

The camera is placed on its regular tripod in front of the titler, at a distance determined by the size of the title being photographed. If yours is a camera having parallax only on the horizontal plane, the titler board may be offset a distance equal to the amount of parallax before the title is shot. But if your camera has parallax in both directions, then an offset title card may be used. It is held over the title while the camera is being lined up and removed while shooting the title. These title cards may be obtained for each make of camera.

For title letters, I use a set which are made of white plastic with small magnets fitted to the back of each one. These letters will hold any paper or cloth title background against the metal title board, even though the board is in the intended vertical position.

THE MATERIALS NEEDED

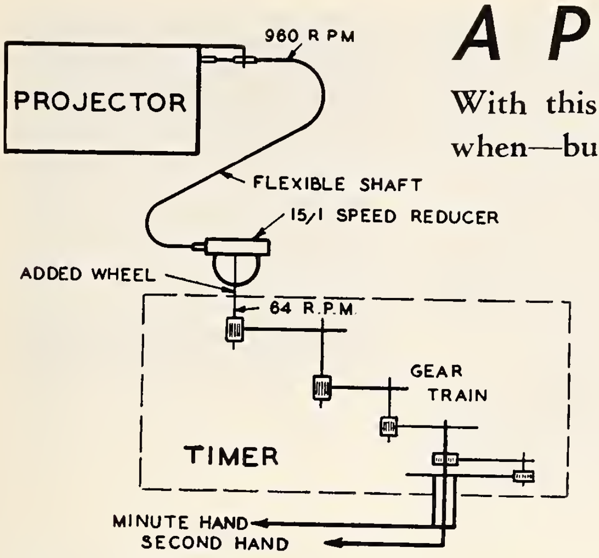
The following list of materials are those needed in order to build a Port-A-Titler. Most of them may be found in the average hardware store.

1 piece white pine 3/4" x 8" x 48"
1 piece plywood 3/8" x 3" x 36"
1 piece plywood 1/4" x 36" x 51"
1 piece white pine 3/16" x 1" x 30"
1 piece light-gauge sheet metal 24" x 30"
1 pair cabinet hinges 1 3/4" x 1 1/2" with screws
1 pair butt hinges 1/2" x 1/2" with screws
1 pair suitcase catches 2 3/4" with screws
2 bolts 3/16" x 1 1/4"
4 washers 1/4" x 3/4"
2 wing nuts 3/16"
2 bakelite receptacle sockets
2 reflectors
4 rubber covered screws
10 ft. rubber covered 2 wire lamp cord
1 feed-through type switch
1 lb. finishing nails 4d x 1 1/2"
1 lb. small flat head nails 17 gauge x 3/4"
1 suitcase handle
1 pint flat black paint
10 sq. ft. leatherette if desired

A PROJECTION TIMER

With this electro-mechanical system you can tell not only when—but how much—your projector is out of synchrony

JOHN H. WAGNER, ACL



A DIAGRAM makes clear the speed reduction from 960 to 1.

IF YOU will look only casually at the projector pictured in Fig. 1, you will note that it has mounted prominently on it a large stroboscopic disc.

The function of this disc, of course, was to warn me when the projector was going faster or slower than its intended 16 frame-per-second speed. And this duty the disc quite successfully discharged. But the trouble was, as I tried to synchronize my films and tape recorder, that the strobe disc never told me *how much* faster or slower the projector was performing than it should have. Thus, when I attempted to compensate for each discrepancy in timing, there was delay in effecting this compensation—and the discrepancy tended to accumulate.

The arrangement pictured on this page does away with this difficulty. Basically, it consists of a timer (A) with a sweep second hand, which is driven at a suitable speed by the revolutions of the projector, and an electric clock (B), also with a sweep second hand, which is driven in the normal manner by an AC power connection. With both the timer and the clock hands set at a similar starting figure (say 12 o'clock), and then with the projector and the clock both started together, the sweep second hands of the timer and the clock should revolve in synchrony. If the timer hand (driven by the projector, remember) gains on that of the clock, you slow down the projector until both second hands are again in step. If the timer hand lags behind that of the clock, you speed up the projector until synchrony is again achieved. And here is the important improvement: you can tell instantly in either case the exact amount of the discrepancy—and thus compensate quickly for it.

How, with unvarying accuracy, is this control effected? In approaching the explanation, let me itemize first the materials needed (other than the timer and the clock) to make up this projector control. These are a 15/1 speed reducer (C in Fig. 2), which, in my case, I took from an old speedometer head; a length (D) of flexible shaft 3 or 4 feet long; a short length of flexible shaft 2 or 3 inches long; a gear wheel from an old alarm clock, and (of course) a projector.

The projector to be used must have an accessible shaft from which its revolutions can be tapped to drive the hands of the timer. In my design a Bell & Howell Showmaster was employed, on which the hand-turning knob revolves once for each frame of film passed and therefore has a speed of 960 revolutions per minute when the projector is running at 16 frames per second. From this knob a connection was carried by the long flexible shaft to the speed reducer so that, on its low-speed shaft, a speed of 64 rpm was obtained (960/15 equals 64).

The next step was to remove and discard from the timer its main spring and escape wheel. To replace the escape wheel in the timer's gear train, we selected a suitable wheel from an old alarm clock. This wheel had the correct number of teeth in its pinion so that when the pinion meshed with the wheel which had engaged the escape wheel it would produce a ratio of 64 to 1 between its revolutions and that of the second hand.

This added wheel was mounted so that its shaft extended through the back of the timer case (see Fig. 2), where it was connected to the low-speed shaft of the speed reducer by means of the short flexible shaft. You now have a total reduction in speed of 960 to 1 (960 to 64 and then 64 to 1) between the revolutions per minute of the projector shaft and that of the timer's sweep second hand.

Since we know that the projector shaft revolves once for each frame of film passed, it clearly will revolve 16 times per second when the pro-

[Continued on page 247]

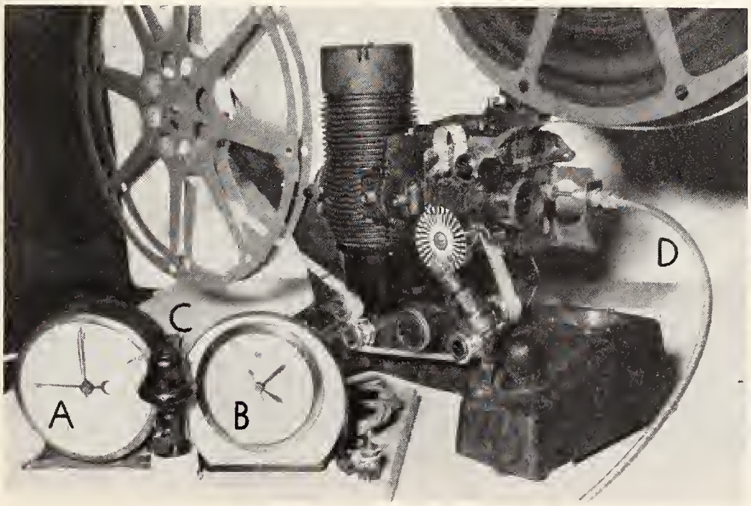


FIG. 1: At left, the author's setup shows the timer A, electric clock B, speed reducer C and flexible shaft D.

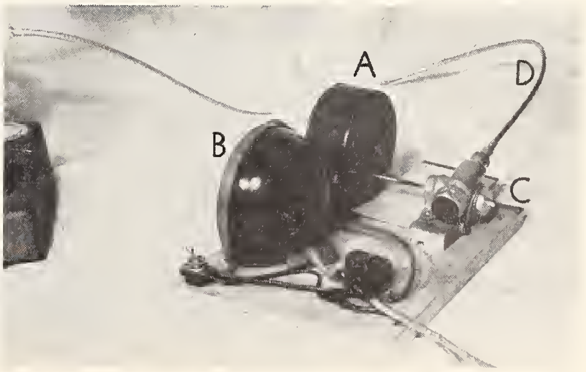


FIG. 2: The 15 to 1 speed reducer C is seen more clearly with its mechanical coupling into timer's gear train.

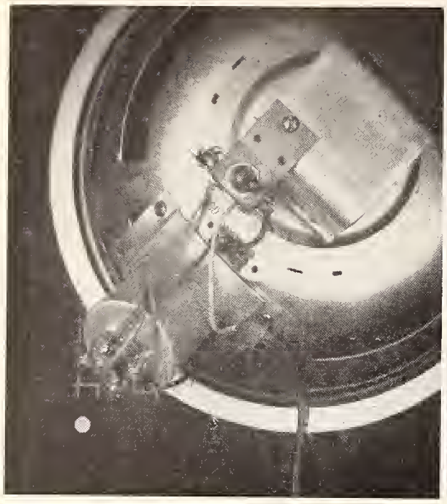


FIG. 1: Transformer wired to 12" speaker adjusts signals from recorder and projector amplifiers.

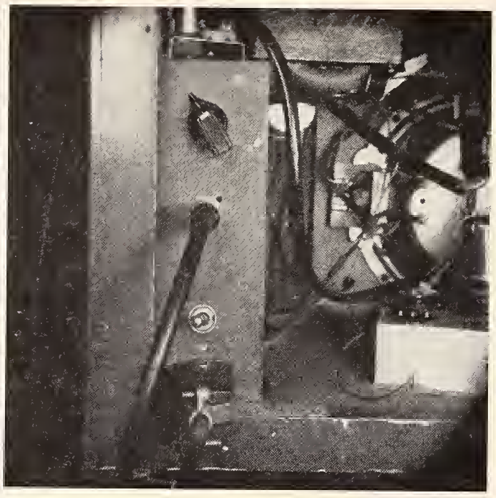


FIG. 2: Panel in rear of recorder provides volume control, phono or mixer input, output to 12" speaker.

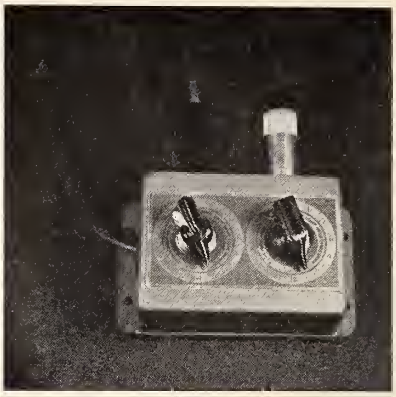


FIG. 3: Level of mike and phono signals is controlled by this simple mixing box.

TIPS ON TAPE RECORDING

The tools, the techniques and the triumphs of magnetic tape sound are discussed by an expert

WILLIAM MESSNER, ACL

"In *Hands Around The Clock*, William Messner presents a suave and refreshing variation of the perennial dawn-to-dusk continuity theme. For in his version only a pair of hands (apparently belonging to a talented teen-aged youth) portray the morning-to-midnight activities being pictured."

These words—lest any reader accuse me of immodesty—are those of Movie Makers editors. They are quoted from that magazine's review of *Hands* as an ACL Ten Best winner in 1950, and I cite them primarily to give you a capsule concept of the film's theme. But they serve also as an introduction to a second quote, excerpted from the review's conclusion:

"Mr. Messner's musical score is pleasantly suitable, excellently recorded and accurately synchronized."

WHAT AND HOW

All of which brings me directly to my subject—sound recording on magnetic tape. For there are in *Hands*, besides the "pleasantly suitable musical score," a number of examples of sound recording techniques which other amateurs seem to have found interesting. The film opens, for example, with the main title double exposed over a mantel clock; on the sound track there is the pronounced rhythm of a clock ticking, with music faintly in the background. Shortly afterward an alarm clock goes off — and is stopped by the groping hand of the youth. And there is a record-playing sequence, a piano-playing sequence and so on through the film's development.

Other amateurs have asked me how this or that sound effect was recorded, how it was synchronized with the film originally, and finally how it was kept in synchrony during repeated playbacks. I, in turn, have asked Movie Makers to let me discuss these points with you. So-o-o, if you're still tuned in on this broadcast, here we go . . .

TOOLS OF THE TRADE

Good sound recording, as with any other specialized technique, demands the use of good tools. And in the field of magnetic tape recorders the choice of tools is a wide one—perhaps too wide. In general, the best course is to select the finest quality recorder that you can afford—which is about what I did when I settled (after some shopping around) on a Brush Soundmirror. This unit operates at a 7½ inch-per-second tape speed, contains an input and output amplifier, a small built-in speaker, and has three separate motors—one forward, one reverse and one to drive the capstan.

ADAPTING THE TOOLS

However, as with so many of us, I was not wholly satisfied with this tool as it came to my hand. To begin with, I wanted to be able to use the high-fidelity 12 inch speaker of my optical sound projector for formal playbacks, reserving the small speaker of the recorder for such jobs as monitoring, etc. The projector amplifier, however, with which this 12 inch speaker was matched, naturally had a larger output than that of the recorder. My first move, therefore, was to install an output transformer on the back of the big speaker so that it might operate at the flip of a toggle switch in balance with either amplifier (see Fig. 1).

The changes and additions made in the tape recorder are pictured in Fig. 2. On a panel installed at the recorder's rear there is first a toggle switch which determines which of the two speakers will receive the amplified signal from the recorder. Below this switch a standard two-point socket was installed to accept the plug from the 12 inch speaker. Above the switch I installed a telephone plug socket to take care of an input line from either the record player alone or from a mixer handling both phono and mike signals. The mixer is pictured in Fig. 3.

BALANCING VOLUMES

A volume control also was added to this same panel to control the volume going directly into the recorder input and output amplifier. Because the volume going into the tape recorder from the rear is greater than the volume from the microphone in narrating—when the microphone is plugged in the front (or top) input socket—balance is obtained between the two by adjusting the volume control in the rear so that at peak gain the musical background does not over-record or overshadow the microphone input.

This means that when one is recording background music only, the mixer control knob is turned on full. However, when narration is to be recorded with music behind it, the mixer control knob for the music side is lowered while the microphone mixer knob is advanced to full gain. Then, when the narrating is temporarily finished, the microphone knob is lowered and the musical background knob is increased again to full gain.

ONLY SINGLE TABLE USED

So much, then, for the changes and additions which I made to the equipment I had at hand when I recorded the tape for *Hands Around The Clock*. My general setup you will see in Fig. 4, and I invite you to note that it includes only a single turntable unit. While interlocked dual turntables might have been easier to work with, especially when working alone, they are *not* necessary. As I hope to show you shortly, quite exacting sound recordings can be made successfully with a single record player—if they are patiently prepared for and carefully executed. Let's take a few representative recordings in the order that they appear in *Hands*.

First, the ticking of the clock. As I have already told you, I wanted this sound effect reproduced strongly behind all of the lead title footage, with only a faint hint of music in the background. To accomplish this, I began by substituting a metronome for an actual clock, since the sound of the former is much sharper and more incisive. This unit was then set in front of the microphone and set to run at 120, so that it ticked every half second.

RECORDING CLOCK TICKS

The technical hookup used had both the mike and the phono lines fed into the mixer and the line from it plugged into the phone receptacle on the back panel of the tape recorder. The volume control on this same panel was then adjusted so that a good peak recording of the music would be obtained when the phono knob on the mixer was turned on full. The tape recording volume on the top of the recorder was finally adjusted to fit the microphone input volume for a proper balance of music and mike signals. One or two test recordings for level were run, corrections were made and we were ready to record.

In the actual recording procedure, I began with both volume controls on the mixer at zero. The metronome was then started to get *it* off my hands, since of course its sound would not record until (1) the recorder was started and (2) the mixer volume controls were turned up to their predetermined levels. These operations were then performed in that order. *But*, to accomplish my desired balance between the music (faint) and the clock ticks (strong), the phono potentiometer was advanced only halfway, while the mike signal was raised to full gain. At these levels the recording was continued for 25 seconds (the predetermined elapsed time of the lead title assembly) and then the recorder was stopped.

ALARM CLOCK EASY

I was now ready for the recording which would accompany the next scene or sequence. Reference to my scene timing sheet (which, of course, you *must* make up before any recording at all is attempted) showed that the scene was a closeup of an alarm clock. The clock was to ring for 21 seconds, at the end of which time the boy's hand gropes into the scene and shuts it off. This was easy. There was no music behind the sound effect, so I simply set an alarm clock in front of the mike, started the recorder, picked off 21 seconds of ringing and again stopped the tape.

My scene sheet now called for two musical passages in a row. There came first eight measures of *Oh, How I Hate to Get Up in the Morning*, as the youth reluctantly pulled back his bedcovers, and then an audio lap dissolve into 4 minutes and 37 seconds of background music. Again, a real cinch as I straightforwardly recorded these two pieces against the stop watch, ending with a fade-out on the music.

RECORD PLAYER STARTS

For the next portion of the picture, the scene sheet called for silence on the tape during the brief period in which the boy's hand comes into the scene, places a record on an automatic record player and then throws the switch. With this last action, the tape track again picked up volume to reproduce the click of the switch, the noise of the arm settling on the record and the hiss of the needle as it rides the revolving grooves. By setting the volume of the phono control on the mixer at full gain, these realistic sounds were recorded clearly and audibly on the tape. The phono disc thus put in play is then recorded for 41 seconds while the boy fingers the keys of a saxophone and clarinet in turn. This music then slowly fades out and the recorder is stopped.

PIANO PLAYING A CHALLENGE

We come now to the piano-playing sequence, regarded by many filmers who have seen and heard *Hands* as the most exacting bit of recording [Continued on page 252]

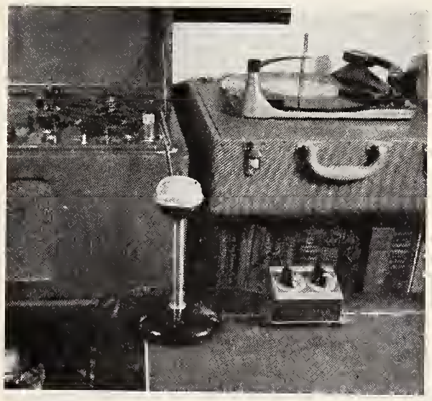


FIG. 4: The author's recording setup includes single player, mike, mixer, tape recorder.

FIG. 5: Care in tape splicing calls for good tools and unfailing use of approved adhesive.

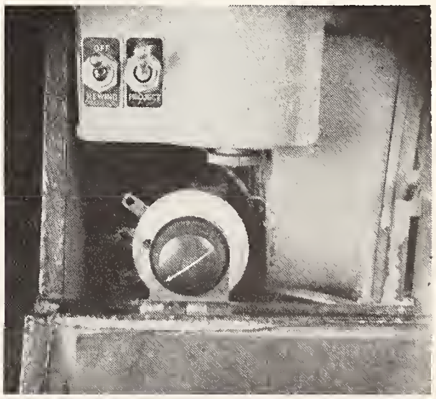


FIG. 6: A rheostat speed control on projector is necessary for in-sync tape playbacks.

THE KING OF CANYONS

Rocky, rugged and only recently opened by roads, Kings Canyon National Park is a challenge to the color cameraman

ARTHUR L. CENTER

Union Pacific Railroad

WESTERN WILDLIFE, protected by game laws from the gunner, is always in open season for the cameraman in Kings Canyon.

SITUATED on the western flank of California's Sierra Nevada mountains, Kings Canyon National Park is among the most recent of our great federal preserves. It is, however, well worth a visit by any movie maker who enjoys turning his camera on untamed nature.

In years past, the early pioneers steered clear of its unnavigable rivers and towering peaks by crossing the Sierras farther north over Sonora Pass. Today, however, the visitor from the east may reach the park through Fresno on U.S. 99, where he will pick up State Highway 180 for a 57 mile drive to Kings Canyon Park entrance. Another approach from U.S. 99 is via Visalia, 42 miles south of Fresno; thence on State Highway 198—the General's Highway—which connects Kings Canyon and Sequoia National Park.

Within Kings Canyon Park a new road now unfolds mile upon mile of primitive mountain country. Here some 200 trout-filled lakes and 150 miles of streams tempt the movie maker to forsake his camera for his fishing rod and reel. But the solution, of course, is to combine them both.

Let's begin with a closeup of the fly kit, as a lure is selected and tied to the leader. Now draw back for a near shot of the angler pulling on waders and setting off upstream in search of the frisky fellows. Slip on your telephoto and wait for a strike, following the action up through the rapids. Now return to a medium shot of the fish being netted and slipped into the creel, and dissolve to a closeup of the trout being fried in a bacon-bedecked pan over an open fire. This will complete the fishing sequence, and you are now ready to hit the trail for those striking scenics that make Kings Canyon famous.

A land of superlatives, Kings Canyon's 710 square miles offer everything in giant size. Its summit area boasts four peaks over 14,000 feet high and twenty others exceeding 13,000 feet in altitude. Breath-taking are the big trees in the former General Grant National Park. In fact, these fallen monarchs once served as homes, stables and saloons. The most famous and largest sequoia in the grove is the General Grant—267 feet tall with a 40 foot base—known to nature lovers as the nation's Christmas tree. Religious services are held around its huge base every Christmas morning.

You will need a wide angle lens to take some of these in. If you must pan up, do so very slowly, cutting at the upward end of the pan to a telephoto shot of the swaying tree top. Special markers identify the trees by name. Such signs may be close-upped to precede a long shot of each tree and save on subtitles. Markers should not fill the whole frame. Leave some breathing space.

The canyon proper is ob-

[Continued on page 252]

OPL photographs by Arthur L. Center

THE GENERAL GRANT, left, largest sequoia in the park's superb stand of redwoods, is 267 feet tall and 40 feet at the base. Use your wide angle lens.

THIS FALLEN GIANT, found in the General Grant Grove of Kings Canyon, was hollowed out by fire and, many years ago, saw service as a saloon and stable.

BALLET on BLADES

SAMUEL R. FASS, ACL

THERE is, unquestionably, a widespread fascination in filming the modern American ice show. Part sport, part circus and part nightclub show, these ballets on blades call to the amateur cameraman with an irresistible potpourri of color, motion and music. I *know* they do!

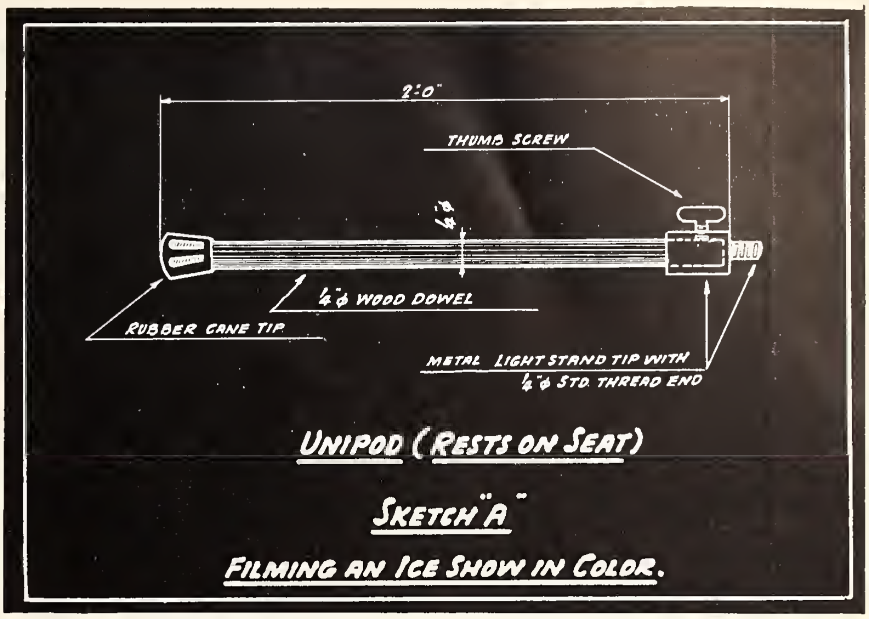
For I have been filming them off and on each winter since 1947, pursuing the extravaganza of my choice (Shipstad & Johnson's Ice Follies) through uncounted performances in the great arenas of Boston, New York and Philadelphia. Don't ask me *why*. I probably couldn't tell you —at least not coherently. But if you want to ask *how* such filming is carried forward, I'll be glad to tell you what I've learned.

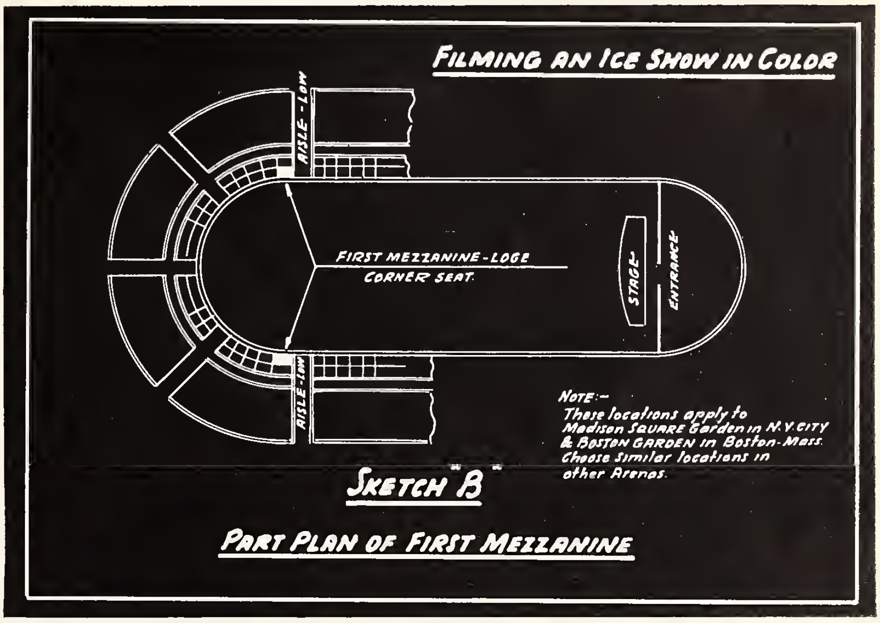
To begin with, and contrary to general belief, no special permission is needed to make movies of an ice show. All that is needed is a bona fide amateur intent (your ACL membership card will establish *that*) and a normally-functioning sense of consideration for others in the audience. For example, the majority of arenas do not permit the use of tripods since, under the dim lighting, they are a hazard to those passing nearby. Therefore, my first suggestion is that you construct the simple and inexpensive unipod plotted in Sketch A. The materials might set you back all of 40 cents; and if they take you more than fifteen minutes to assemble, you should go back to manual training class. In use, this 2-foot-long camera support rests easily and unobtrusively on your own chair seat.

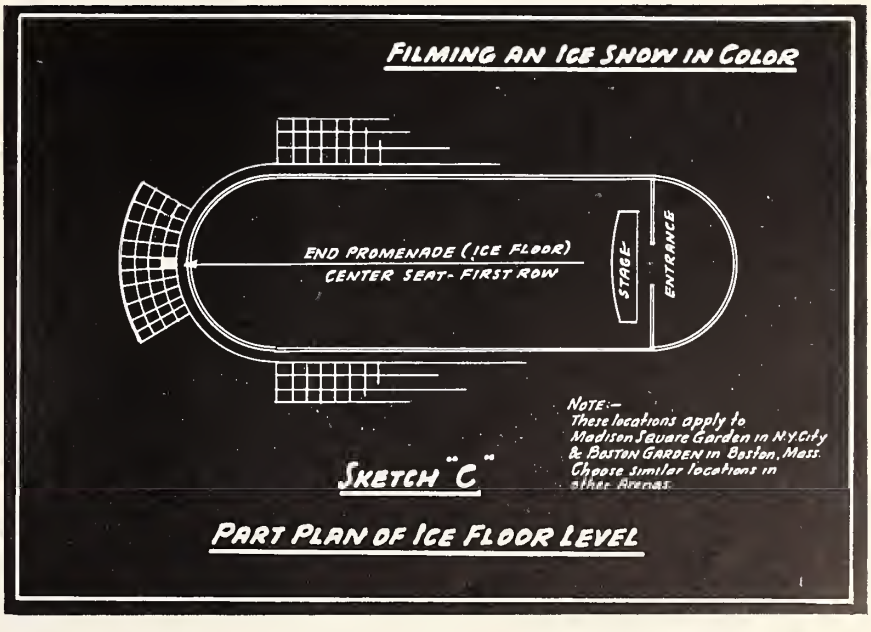
And now, what equipment are we going to mount on this unipod? In 16mm. terms, I have been using a Filmo 70-DA equipped with a 1 inch *f*/1.9 standard lens and a 2 inch *f*/1.6 telephoto. Translated into 8mm., this would call for a two-lens turret camera with a ½ inch *f*/1.9 standard objective and a 1 inch *f*/1.5 telephoto. Probably, for quick film changing, the magazine model has a slight edge in convenience over the roll-film camera.

The question of "Where to sit for the best angle?" is often asked me. There are two answers, depending on height above the ice floor, and they are charted in the accompanying sketches B and C. You will notice that the recommended mezzanine seat is where the arc of the arena (opposite the stage end) joins the arena's long side. Your seat on the ice-floor level, on the other hand, should be squarely in the center of this arc, af- [Continued on page 248]

For color, comedy and kinetic drama, train your camera on an indoor Ice Show. An expert tells you how




FILMING AN ICE SHOW IN COLOR
AISLE - LOW
FIRST MEZZANINE - LOGE CORNER SEAT.
STAGE
ENTRANCE
AISLE - LOW
NOTE:—
These locations apply to Madison SQUARE Garden in N.Y. CITY & BOSTON GARDEN in Boston-Mass. Choose similar locations in other Arenas.
SKETCH "B"
PART PLAN OF FIRST MEZZANINE


FILMING AN ICE SHOW IN COLOR
END PROMENADE (ICE FLOOR) CENTER SEAT - FIRST ROW
STAGE
ENTRANCE
NOTE:—
These locations apply to Madison Square Garden in N.Y. City & BOSTON GARDEN in Boston, Mass. Choose similar locations in other Arenas.
SKETCH "C"
PART PLAN OF ICE FLOOR LEVEL

THE WHAT AND WHERE of successful ice-show filming are graphically plotted in the three diagrams above. A is author's own design of a 2 foot unipod; B and C show you where to sit.

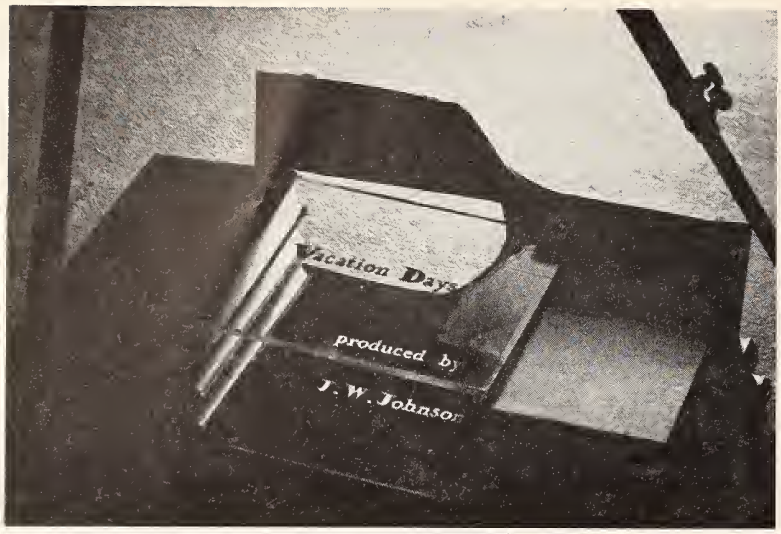


FIG. 1: The key card, controlling the play of light and shade on upper and lower titles, is seen in background admitting light only to the lower title.

TITLE TRANSITIONS TO ORDER

The wipe-off and dissolve are yours without back-winding in this simple system. The shadows do the trick

DENIS M. NEALE

WHENEVER I go to the movies, I cannot help but admire the smooth way each credit title dissolves into the next. This is easy for the professional who works on negative-positive, since such effects are always added after shooting via optical printing. But for the amateur using reversal stock this involves additional expense and usually a loss in definition and quality.

The alternative is to make the dissolve in the camera: just fade each title in and out, then rewind to the beginning of the fade-out before starting the next fade-in. This sounds simple; but have you tried it? If your camera has no back-winding facility, you probably have not. And even with a de luxe camera, you will find dissolves none too easy. For sooner or later you forget to cap the lens while you are winding back. Or else force of habit makes you rewind the spring as soon as you have released the button. This, on most cameras, will make winding back impossible. Perhaps most disturbing is your inability to *see* the final effect while you shoot it.

FOUR ADVANTAGES

With these points in mind, I have worked out a far simpler method of making not only dissolves, but perfect wipe-offs as well. My system, it seems to me, has four important advantages:

(1) You have an easy manual control over the timing of the transition.

(2) You can see what the final effect will be while you are shooting it.

(3) There is no longer any necessity for back-winding the film, and therefore no need for footage timing.

(4) And, most importantly, the entire operation can be carried out with *any* camera—8 or 16.

BASIS OF SYSTEM

Basic to the system are two sheets of glass, preferably of plate quality in thickness and optical purity. Fig. 1 will give you an idea of how I set these up—bridged across two piles of books laid out on the floor with the camera positioned above and pointing straight down. You can, of course, use the glass sheets in any way convenient to you, as long as your system accomplishes the following results.

On the upper sheet of glass line up your first title ("Vacation Days") in white letters against the dark background underneath it. On the lower sheet of glass (also against the dark background) line up your second or credit title ("Produced by J. W. Johnson"). Now, to make the first title disappear, we need only to move a shadow gradually across it. The white letters then become black and since black on black does not show, the letters seemingly vanish. For the credit title which is to appear in its place, the same idea is used in reverse; the letters are at first in shadow and then fully illuminated. This is why we need the two sheets of glass, for one title must be set up nearer the camera than the other so that the lighting on each can be controlled separately.

CONTROLLING THE LIGHT

This light control is much simpler than it sounds. If you arrange a single lamp to light both titles, you can cut a piece of cardboard so that its shadow moves off one title onto the other as you slide it steadily across the beam. Fig. 2 shows the sort of shape required and Fig. 1 shows how the card is used. It already has been moved from left to right to switch the lighting from "Vacation Days" on the upper glass to "Produced by J. W. Johnson" on the lower one. The words "Vacation Days" are now in the shadow of the piece of card and therefore invisible to the movie camera because the background is black. (In Fig. 1, the light ground is for the still camera.) The letters below are caught by light coming through the cut-out part of the card and are therefore clearly visible.

SOFT OR HARD SHADOWS

The type of transition you get will depend to a great extent on the way you cut the card and also on the sort of lamp you use and where you position it. A spotlight, or a photoflood some way off, will throw sharp-edged shadows with which you can get a perfect wipe effect. For dissolves, you will want softer shadows and so must bring your photoflood closer in.

When arranging your lighting setup, be careful to minimize reflections from walls or even from your shirt. For if too much stray light gets on the white letters, they will never appear truly black even when they are in shadow. It is a good plan to work as far from the walls as possible or alternatively to put a "snoot" on the photoflood to restrict its beam to the titles. Remember that the success of the method depends on making the white letters turn to a really good black. If they do not, they will remain just visible all the time.

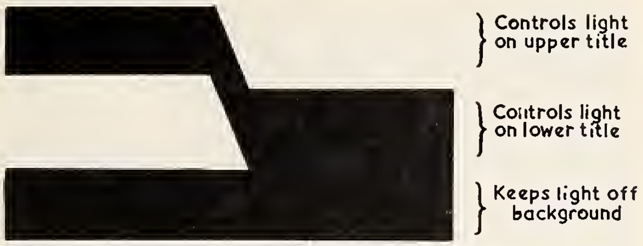

Controls light on upper title
Controls light on lower title
Keeps light off background

FIG. 2: Basic design of the card, and its function in relation to upper, lower titles and the background, is diagrammed above.

NO LIGHT ON BACKGROUND

It is equally important that the background shall appear really black; otherwise the unlit letters may appear in silhouette. It is no fun trying to position letters on black velvet, so I use any piece of black cloth and arrange for the card to keep it in shadow *all* the time. (See the bottom section of Fig. 2.) This means that both the first title *and* the second have to be laid on glass. One more point: see that no light reaches the underside of the upper set of letters or else the camera may see them reflected in the lower piece of glass.

TITLES MUST NOT OVERLAY

Provided you remember these details, the whole business is quite straightforward. However, there is just one difficulty which I have not yet mentioned: when the title nearer the camera is illuminated, the invisible title behind it can cause no trouble. But when the lighting is reversed, the unlit nearer title will spoil the effect wherever it comes between the illuminated letters and the camera lens in a silhouette image.

We can get around this difficulty by arranging that one title runs to an even number of lines while the other occupies an odd number. Then, if the lettering is positioned carefully, viewed from the camera position the lines of one title will be visible through the spaces of the other. Fig. 3 shows how things look when set up without the shadow card in place. Fig. 4 is halfway through a wipe from left to right.

DEPTH OF FIELD

Before you shoot your first title of this kind, check your depth of field tables to see that you can cover the two titles at one focal setting. If you cannot lay hands on these tables, there are two easily remembered rules for working out the depth of field of a regular lens at the short distances used for titling:

(1) The depth of field (in inches) is equal to the stop number when the regular lens is focused for 16 inches for 16mm. cameras, or for 8 inches for 8mm. cameras.

(2) The depth of field is proportional to the square of the distance for which the lens is focused.

Thus, if you use 16mm. and want to focus for twice 16 inches, the depth of field becomes four times (2x2=4) the stop number. At three times 16 inches it is nine times (3x3=9) the stop number. Conversely, at one third of 16 inches, it is one ninth of the stop number, and so on.

EXTENDING EFFECT

You can readily extend this dissolve effect to provide a series of titles dissolving from one to another. After the transition to the second, stop the camera and remove the glass carrying the first title. (You must, of course, be careful not to disturb the second title.) Next you set up the third title and position it carefully in place of the first. Then you can start the camera again and dissolve from the second title to the third. You can continue in this way indefinitely, replacing the second title by the fourth, and so on. Of course, to interlace properly, the number of lines must alternate between odd and even.

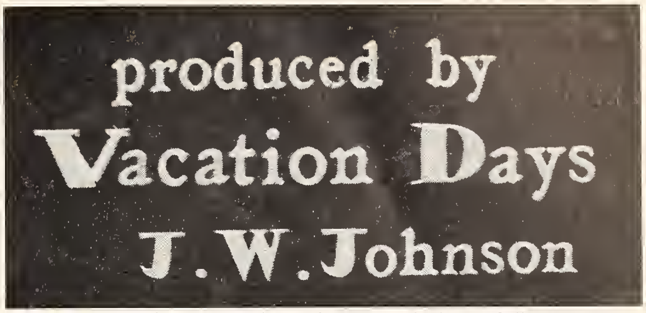


FIG. 3: With light-control card removed, light falls on upper and lower titles together, shows alternate placement of lines.

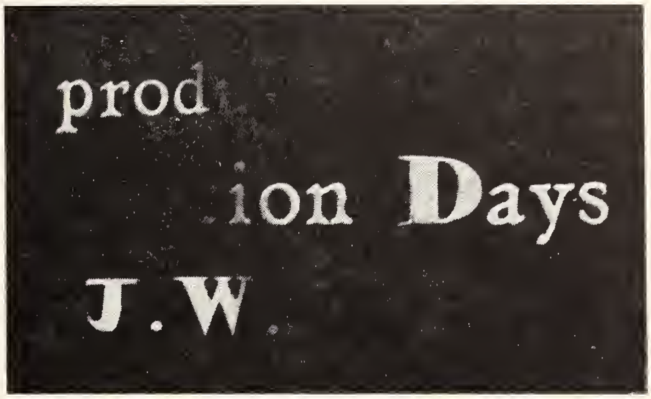


FIG 4: Dissolve-wipe off effect of the author's arrangement is suggested above in this shot half through left to right wipe off.

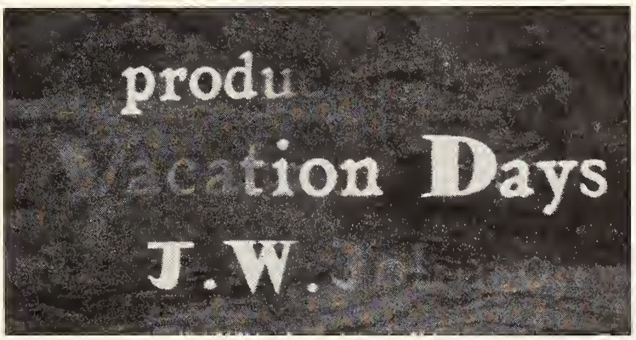


FIG. 5: Simple background patterns—here a grained wood effect from wallpaper—may be double exposed under the title easily.

OTHER BACKGROUNDS

So far we have assumed you will use a dead black background for your titles. In fact, it is essential to the method. You can add any background you like, however, by double exposure, provided you stick to white letters. This is quite a simple business compared with, say, doing dissolves by back-winding. For all you need do is first to shoot all the titles against a black background in the way described above. Then rewind the whole reel and re-expose slightly more than the title footage on a suitable mid-toned background, either moving or static. For Fig. 5 I used a piece of wallpaper printed with imitation wood graining. This makes the lettering show up well, because there are no very light areas. As an added insurance, I underexposed the background by half a stop.

And so, the next film you edit, do your credit titles this way. They will be a credit indeed!

DISNEY'S 4TH

FRED C. ELLS, FACL

DON'T let the title *Water Birds* fool you. Forthright and uninspired though it may be, it is without doubt the only uninspired aspect of Walt Disney's newest and best film in his True Life Adventure series.

For here is a nature story which will entrance every amateur photographer, delight all lovers of wildlife and entertain every sentient person with its symphony of color, motion and music. . . . In fact, if there are any dissenters in the audience, they can stay home and look at TV—which is all they deserve anyway.

I'm clapping my hands for *Water Birds* because of a keen appreciation of its excellence. For, some years ago, I spent a winter in Florida happily shooting pelicans in Kodachrome. Thought I had some good stuff, too, on these great, feathered crash-divers. Anyhow, it was good enough to be used professionally. But now I see that I'd only begun to learn about pelican picture making. And I hadn't even started to learn about pelicans. My approach was wrong. I should have studied ornithology first.

Water Birds, it seems to me, is an outstanding proof of this theory. For example, some twelve years ago I spent a week or ten days with Bert Harwell down around the Salton Sea area. Bert was for years a National Park ranger in the Yosemite, and later a lecturer and tour conductor with the National Audubon Society. He knew birds—their names, how they lived, their favorite arias and where they usually dined. But at that time Bert didn't know a movie camera from a mocking bird. That was where I came in. And, between us, we managed to get a lot of pretty good footage for Bert's lecture work.

Today, however, I find it was Bert Harwell who contributed the amazing gannet sequence in *Water Birds*, a sequence in which he pictures the nesting habits of the Gaspé gannets, as well as their spectacular diving for herrings. Perhaps, therefore, you will pardon me for feeling some pride that it was I who first showed Bert which end of a camera was which. And to clinch my point further, here is a list of the contributors to the *Water Birds* footage:

Alfred M. Bailey, director of the Denver Museum.

Alfred G. Milotte, Disney's contract cinematographer.

Ed N. Harrison, Los Angeles wildlife photographer specializing on pelicans.

James R. Simon, director of Jackson Hole Wildlife Park in Wyoming and a wildlife authority for the New York Zoological Society.

Martin Bovey, professor of English at Harvard and a wildlife lecturer.

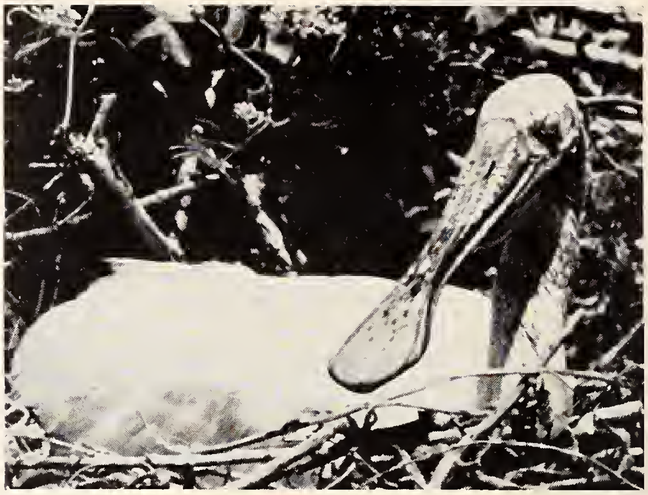
Norman Wakeman, of Balboa Isle, Calif., whose specialty is water ousels.

Olin Sewall Pettingill, jr., professor of zoology at Carleton College, in Northfield, Minn.

John H. Storer, past president of the Florida Audubon Society.

Frances F. Roberts, a Los Angeles wildlife authority, specializing on pelicans.

© Walt Disney Productions



YOU NAME IT! Both our author and Mr. Disney's department of ornithological oddities neglected to identify this improbable creature.

Bert Harwell, lecturer-cameraman with the National Audubon Society.

Arthur A. Allen, ornithologist at Cornell University.

Stephen F. Briggs, former board chairman of Briggs-Stratton and now devoting his full time to wildlife photography as a hobby. Briggs, it was, who filmed the courtship dance of the grebes in *Water Birds*, a truly unique sequence.

Murl Deusing, director of visual education for the Milwaukee Museum and a naturalist-lecturer.

S. Paul Landau, physical scientist and nature photographer.

Please note that practically every one of these men is primarily a student of bird life who has attained eminence in his field. They knew their subject. That knowledge gave them a story to tell. They had been telling this story via the spoken or printed word to limited groups. Now they are dramatizing their message in another medium which, with color, motion and music, holds worldwide attention.

Summing up, then, here are the lessons I learned from *Water Birds*: First, *know* your subject. For, if you do, you will have something intelligent and interesting to say about it. Second, *believe* in your subject, be devoted to it. Inescapably, then, this sincerity of interest will shine through in your movie-made message concerning it.

These qualities, it seems to me, have been inherent in all of the great Disney documentaries. Also, I suspect, they have infused the footage of our own truly great amateur films—Maxim Award winners, for example, in ACL's selection of the Ten Best. It has not been my privilege to make the acquaintance of such movie makers as Al Morton, Joe Harley, Frank Gunnell and many others of equal stature. But one can sense, even without seeing them, that their award-winning pictures are illumined with the warm, inescapable glow of sincerity. These men not only knew their subjects; they also believed in them with that compelling devotion which is the hallmark of all high endeavor.

Water Birds, although bearing the Disney signature, is essentially and in the finest sense an amateur production. It was made by men who knew and loved their subject.

"Know your subject!" says our West Coast correspondent, is the major message for movie makers in "Water Birds"

News of the Industry

Up to the minute reports on new products and services in the movie field

Infrared film A new infrared motion picture film, which literally permits motion pictures to be made in the dark with infrared illumination or in the semi-dark without, has just been announced by the Eastman Kodak Company. The film, it is claimed, has a total "red speed" greater than any other material on the market.

Known as Kodak Spectroscopic I-N film, the emulsion can be used in any standard 16mm. or 35mm. camera accepting roll film or 16mm. magazines. Lengths over 100 feet will require the acceptance of spliced footage. The new film, which will *not* be processed by the Kodak company, develops as a negative in Kodak developer D-19 and then must be positive-printed for projection purposes.

Spectroscopic I-N emulsion will be available only through Kodak's industrial dealers, headed by the W. J. German Company, Fort Lee, N. J.

DeJur polka dots Sixteen white polka dots, ¾ of an inch in diameter and with ⅛ inch red centers, have been printed by the DeJur Amsco Corporation on a 5 by 8 inch black paper background to create, says DeJur, an ideal neutral gray test target for use with the company's Dual Professional exposure meter. The unit folds to 4 by 5 inches for convenience in carrying.

Send a self-addressed and stamped envelope to the DeJur Amsco Corporation, Long Island City, N. Y., for your complimentary copy.

THE SPOTLIGHT lists at $55, the stand at $30.

Hypan magazines The new and improved Ansco Hypan reversal, announced three months ago in 25 foot rolls of double 8mm. and 50 and 100 foot rolls of 16mm., is now available in both widths in magazines.

This medium-speed monochrome emulsion (ASA D-40, T-32) has a blue-black image tone, with crisply clear whites and a moderately brilliant gradation. Prices, including processing, will be $3.80 for the 25 foot magazine of double Eight and $5.50 for 50 feet of Sixteen.

Sun Ray spot A new adjustable spotlight, No. 16, accepting either a 500 or a 750 watt T-20 or T-24 bi-post lamp, has been announced by the Sun Ray Photo Company, 295 Lafayette Street, New York City.

Also new is Sun Ray's No. 9 studio stand, a three-section, three-wheeled unit which provides a mount for the spotlight at any height from 40 inches to 8½ feet. The spotlight, without lamp, lists at $55; the stand at $30.

202 for ACL The Amateur Cinema League is pleased to announce to its members that we have installed in our headquarters projection room a Filmosound 202 magnetic recorder-projector, complete with the separate 12-inch speaker. Coupled with ACL's custom-built dual turntables, designed by League President Joseph J. Harley, FACL, the new projector makes available to our membership the finest in contemporary audio equipment.

Members are cordially invited to drop in at headquarters for a demonstration of the 202's capacities.

Kodak leaflets Two new leaflets, each punched to fit in the *Kodak Photographic Notebook*, have been issued recently by EK. They are *Kodak Sonotrack Coating Service* and *Effective Projection of Movies, Slides and Slidefilms.*

A copy of either is yours on request to the Editorial Service Bureau, Eastman Kodak Company, Rochester 4, N. Y.

Frame projector Designed primarily for use in advertising and display, the Adslide 16mm. single frame projector may find specialized employment in the field of visual education and at club, church and other group screenings. The pro-

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G-E MEDIUM BEAM REFLECTOR PHOTOLAMPS

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GENERAL ELECTRIC

The 16mm. Kodascope Pageant Sound Projector

For six or six hundred people . . . it gives you top performance

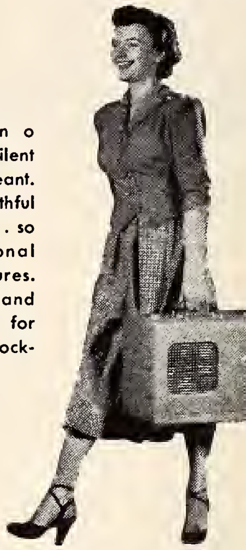
There is so much versatility built into the Kodascope Pageant Sound Projector that it's at home with small as well as large audiences. Within the confines of a small room, you can quiet sound down to a whisper. Where you need larger volume, in larger rooms, simply turn up the volume control. And for audiences into the hundreds you can add the portable Kodak Multi-Speaker Unit with its three extra speakers. No other projector offers such flexibility!

Because it's easy to carry, you can take the Pageant anywhere. Whether you buy, rent, or make your own films, you can count on top performance, day after day. The Kodak optical system assures sharp, full-screen images from corner to corner. A high-fidelity sound system gives you full, clear tone at all volume levels. Threading is easy and "foolproof." And the Pageant is *lubricated for life!*

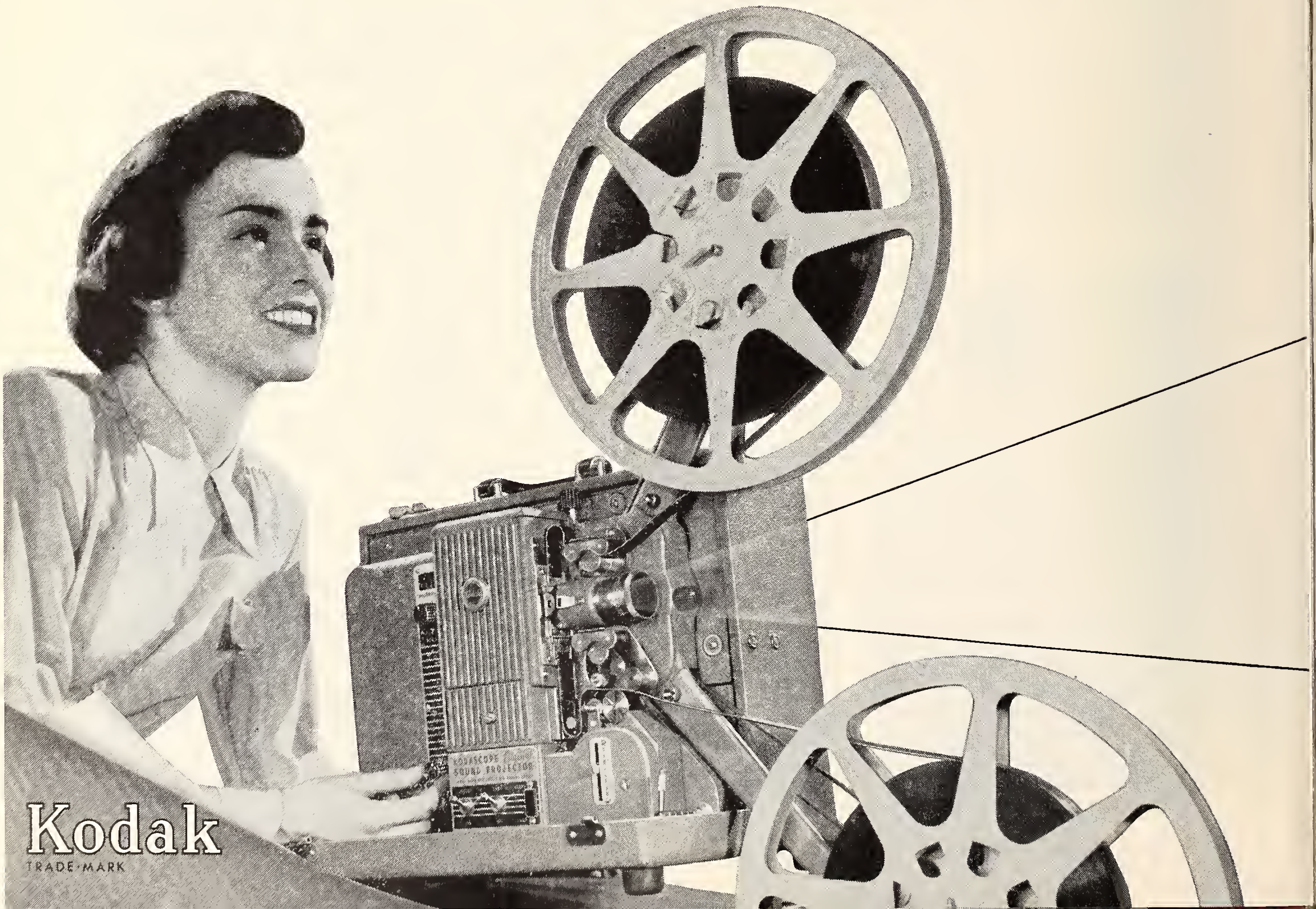
The one-case, one-speaker Pageant lists at $400, including speaker. In matching case, the Multi-Speaker Unit adds three more speakers, for only $92.50 additional. Instructional and entertainment possibilities are almost unlimited. Your Kodak dealer will be glad to demonstrate the Pageant for you.

Prices are subject to change without notice.

EASTMAN KODAK COMPANY, Rochester 4, N. Y.



There's never been a 16mm. sound and silent projector like the Pageant. So simple . . . so faithful in image and tone . . . so free from operational complexities or failures. Accepts microphone and phono adapter, too, for voice commentary or background music!

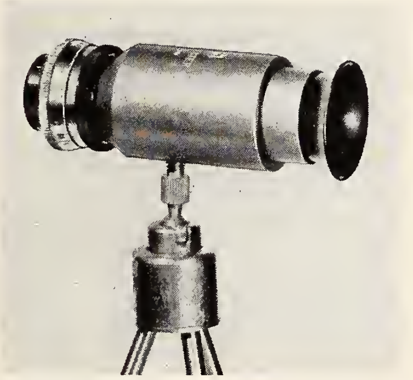


MRS. ROOSEVELT accepts an archive print of "FDR Hyde Park" from J. Milton Salzburg, president of Pictorial Films, Inc., the producer.

jector, which weighs 11 pounds and lists at $149.50, accepts a strip of 16mm. film up to 320 frames in length, which it projects frame by frame either on its own small, shadow-boxed screen or on a larger screen of conventional type.

The unit is produced by Adslide Projector Company, 3726 Montrose Avenue, Chicago 18, Ill., from whom a descriptive leaflet may be obtained.

Lens tester The optical performance of any 8mm. or 16mm. camera lens may now be checked in advance of purchase by use of the Wirgin lens tester, distributed in the United States by the Camera Specialty Company, 50 West 29th Street, New York 1, N. Y. The unit lists at $10.



THE WIRGIN lens tester, designed for use with 8mm. and 16mm. optics, is priced at $10 and distributed by Camera Specialty Company, Inc.

A projection timer

[Continued from page 237]

jector is running at a true 16 fps speed. This means in turn that the timer second hand will advance by 1 second with each 16 frames of film projected. Thus, any change in projection speed will immediately be reflected by a discrepancy in synchrony of movement between the second hands of the electric clock and of the timer. If the projector speeds up, the timer second hand will creep ahead of that on the clock—and vice versa. It is then an easy and immediate operation to make the necessary correction in projection speed.

This arrangement provides not only an accurate control of projector and recorder synchrony during playback. It also is efficient and easy to use in setting up your musical score to begin with. To avoid running and re-running your film during the scoring process, what you should have, of course, is a time sheet. On this sheet, beginning with a notation "0 seconds" to indicate the start of the film. you will jot down progressively the elapsed time of each scene or sequence where there is a musical changeover.

These elapsed time notations, of course, are most easily read from the dial of the timer. For, since it is driven directly by the projector, the projector can be stopped or even reversed for rechecking a scene without throwing out the elapsed time count. However, it also is essential during this timing process to know that your projector is running at a true 16 frames per second. In timing a 400 foot reel of 16mm. film, for example, if your projector was running at 17 instead of 16 frames per second, your elapsed time record would be out by 59 seconds—or almost a full minute.

Thus, your hookup for timing your film for scoring should include the electric clock, as well as the timer from which the times are read. So thread your film into the projector with the first frame at the gate. Set the timer hands at 12 o'clock (it doesn't really matter where the clock hands are set), and then start off your projector and the electric clock together. From the timer hands you can read your elapsed time notations. And by periodically checking the movement of the timer second hand with that of the clock, you can assure that the projector speed is corect.

With this time sheet prepared, you can now disconnect the timer and put away your projector and film. For all you will need during the actual recording period is the electric clock, the time sheet and, of course, the recorder and records. Set the clock hands at 12:00, start the recorder and begin feeding onto the tape your first record. When, over your monitoring system, you hear the first note of music, start the clock. From there on in, each succeeding record is faded in according to the notations on your time sheet and the hands of the clock.

Speaking of the clock, don't let the mess of wiring behind it (see Fig. 2) mislead you. One pair of wires leads to the toggle switch controlling the clock itself, while the other feeds power to a pilot light illuminating the clock and timer faces. (You'll see *it* in Fig. 1.) The projector, of course, is started by its own power switch or, in the case of the Bell & Howell, by throwing in the clutch with the motor already going.

Now, in closing, let me point out that

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W-I-D-E ANGLE
ANASTIGMAT
F:2.7
Focal length: 15 mm and longer

APOGOR
ANASTIGMAT
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Focal length: 35 mm, 50 mm, 75 mm

These fine lenses are made by skilled technicians with many years of optical training. Designed for use in 16 and 35 mm film cameras, they are corrected for all aberrations at full opening and give highest definition in black-and-white and color.

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this system is *not* limited solely to 16 frame-per-second projector operation. As long as the ratio in revolutions per minute between the projector shaft (x) and the timer second hand (1) remains at x/1, almost any desired projector speed can be used.

Effecting any such change in projector speed is more easily accomplished by changing the speedometer reducer being used than by redesigning the gear train in the timer. You may feel, for example, that a straight 16 fps projection speed gives your pictures a slight flicker on the screen. Okay, let's disconnect the 15/1 speed reducer in use and substitute one operating at 16/1. The result will be a projection speed of 17.06 fps. And if *this* doesn't suit you, try a 17/1 reducer; the new projection speed will be 18.13 fps.

Both of these speed reducers, as well as the 15/1 unit, are in stock at the manufacturer's, F. W. Stewart Manufacturing Corporation, 4311 Ravenswood Avenue, Chicago 13, Ill. They may have (though of this I'm not sure) a 22/1 speed reducer, which coupled into the setup described will give you a projection speed of 23.4 fps, or approximately sound speed. . . . Stewart also can furnish the flexible shaft and couplings—in case you're wondering where to pick them up.

Ballet on blades

[Continued from page 241]

fording a direct-line view toward the stage and the performers' entrance.

For your first show, it is best to leave your camera at home, purchase a program and an inexpensive balcony seat, and make notes during the show (a small pocket flashlight helps). Keep data on the type of illumination for scenes that you judge are best to photograph. Count the number of spotlights in use and note this in the margin; note the color and brightness of the spots and make a note of these. When the Grand Finale is presented, you will have amassed a good idea of the best possible shots to take, and will be better equipped to handle the job more efficiently.

At the conclusion of this performance, go downstairs and make a note of the seat numbers at the locations shown in sketches B and C. Reserve these seats for a later date. Be sure to have several locations and a choice of dates.

Then comes the first filming night. You have your reserved seat in a choice location, have brought along about 500 feet of 16mm. Type A Kodachrome and have the equipment necessary to photograph the show.

Seated in the mezzanine location, you should set the footage scale of both lenses at a point a trifle short of infinity. This will cover most sequences for this location. Seated in the lower-level promenade, the distance focused upon may vary, depending on the location of the performers; you will have to estimate this. However, a setting of about 75 feet will cover most shots, if you are careful to avoid shots closer than 20 feet to your camera position.

PLANTATION BELLES is the program title for this winsome trio of ice-show ballet skaters.

The following suggestions for diaphragm settings are based on approximately 12 super-spots, located at various points in the uppermost balconies. For the "Production Numbers," where a great number of skaters are present and there is good overall flood lighting, the setting is *f*/1.6 or *f*/1.9 at 16 fps. Note: avoid photographing any scenes where the lighting is predominantly deep blue or dark green or dark red. These colors are bright to the eye, but have very little value photographically on color film.

For the spotlighted numbers (where one or two skaters are spotlighted by a dozen spots, all concentrated on a small area) the exposure is *f*/2.8 for darker colored costumes and *f*/3.5 to *f*/4 for light colored costumes. For spotlighted numbers where two spots are concentrated on each pair of skaters, between *f*/1.9 and *f*/2.8 is all right for good average lighting.

The above diaphragm settings are for illumination with the lighter colors: white, yellow, light orange, *light* green, or *light* blue. For the darker shades of these colors, open ½ to 1 full stop. Using a CC15 compensating filter in front of your lens will cut some of the ultraviolet rays from the spots so that warmer tones will result. No increase in exposure is necessary.

Now let us consult the data noted on your program during a previous visit to the show. Your first shot may be a colorful production number. Using a 1 inch *f*/1.9 or *f*/1.5 lens (wide open), you carefully follow the lead group and try to keep them in the center of your viewfinder. The length of scene will depend on the action and interest of the number; usually 10 seconds is sufficient. Next move the turret to your 2 inch telephoto lens and give your audience a closer view of the skaters and their colorful costumes. This sequence must be spliced in later at a point corresponding to the action contained in the long shot.

When following action of one skater or a pair of skaters, it is important to keep your subject in the center of the viewfinder at all times. Too much blur in the image will occur if you do not observe this. However, it is best to avoid too many sequences of single performers in action, and to concentrate rather on the larger flood lighted production numbers.

Later, attend another performance and shoot your footage from the low angle of the end-promenade seat, again using your 1 and 2 inch lenses. These shots are to be spliced in with your material taken previously from the high position. Be careful to match the action when cutting to the low angle from the high shot position.

After you have edited your ice follies film, you may wish to weave a story around the show. This was accomplished in my film, *Philadelphia Story*, in which two young ladies aspire to become Ice Folliettes. They are introduced to Oscar Johnson in Philadelphia, where he shows them a movie of a previous ice show to acquaint them with the routine. Later titles were added and an entertaining film was the result.

Your choice of a good musical score will greatly enhance your film, whether you use disc, tape or wire. And, of course, if you are lucky enough to own a magnetic projector, such as the new Bell & Howell Filmosound 202, you can record your musical score and commentary directly on the film for perfect synchronization.

There are (so some filmers tell me) other ice shows besides Shipstad & Johnson's Ice Follies. Maybe so. But my many friends among this fine troupe have treated me over the years with every consideration, and I recommend them to you. Their itinerary for the 1952-53 season follows. Why not check the dates for your home town—and make a date to film *your* ballet on blades?

PLACE	BOOKING
Los Angeles	Sept. 4-28, 1952
Denver	Oct. 1-7
Chicago	Oct. 9-Nov. 4
Cincinnati	Nov. 6-16
Washington, D. C.	Nov. 18-24
Hershey	Nov. 25-Dec. 6
New Haven	Dec. 7-14
Xmas vacation	Dec. 15-24
Philadelphia	Dec. 25-Jan. 13, 1953
Pittsburgh	Jan. 14-21
Cleveland	Jan. 22-Feb. 1
Toronto	Feb. 2-6
Montreal	Feb. 8-15
Boston	Feb. 17-Mar. 1
Providence	Mar. 2-8
Buffalo	Mar. 10-17
Syracuse	Mar. 18-24
Minneapolis	Mar. 26-Apr. 12
Milwaukee	Apr. 13-19
Vacation	Apr. 20-May 19
Seattle	May 20-31
Portland	June 1-14
San Francisco	June 17-Aug. 30

Closeups—What filmers are doing

Seems that Oscar H. Horovitz, FACL, gathered an additional honor recently without either he or we lifting a finger. The first we knew about it was when the U.S. State Department phoned us to ask for his address so that they could deliver a trophy from Italy.

The trophy was awarded by some gathering called the 8th International Festival of Sports Cinematography, held at Cortina d'Ampezzo, and the film (so help us!) was Mr. H's 1947 Honorable Mention award winner *Ice Follies*—obviously a sporting event. We had, it seems, sent the film to Milano on a routine booking from ACL's Club Library. How it got into a Festival of Sports Cinematography is a problem we have decided to forget.

ACL'ers showed up in New York City in force the middle of last month to lend their time and talents to the cine section programs of the PSA convention held here.

Among those present (not necessarily in order of their appearance) were ACL's president, Joseph J. Harley, FACL, who screened his 1944 Maxim Award winner, *In His Own Judgement*; Glen H. Turner, ACL, on from Springville, Utah, with his first (the 8mm.) Maxim winner, *One Summer Day*; Emma Seely, FACL, APSA, of Cleveland, with *A Mourning Dove Family*, and Avalon Daggett, ACL, of Los Angeles, who screened *Villages in the Sky*.

Esther Cooke, ACL, came down from Albany, N. Y., with her 8mm. Mexican study *Oaxaca*; Margaret Conneely, ACL, was in from Chicago with *Circus Capers*; Charles Carbonaro, FACL, sent his *Voice of the Key*, 1950 Honorable Mention winner, down from Boston, while William Messner, ACL, tripped over from Teaneck, N. J., with *Maxine's Career*. J. Don Sutherland, ACL, and Ralph E. Lawrence, ACL, both from Washington, D. C., and both bird filmers, brought *Adventures in Birding* and *Nature's Free Show*.

Also present (but possibly not on the programs) were Harris B. Tuttle, FACL, FPSA, from Rochester, N. Y.; Arthur H. Elliott, ACL, a League director from Chicago; Louis and Paul Buehler, ACL, from Allentown, Pa.; the Reverend William Coley Roeger, ACL, of Chalfonte, Pa.; Josephine Scott, ACL, of Columbus, Ohio; Mrs. Marville L. Kent, ACL, from Midland, Mich., and Edmund Shively, ACL, from Mifflinburg, Pa.

Matter of fact, even the planning and execution of the movie programs were in the hands of two local ACL'ers: Ernst Wildi and Ray Moss. . . . Hm-m-m.

EDUARDO DI FIORE, ACL, of Buenos Aires, who began movie making at seven with a C-K Eight.

Across the Threshold: Among other visitors to ACL headquarters in recent weeks was J. C. Soucie, ACL, of Indianapolis, an 8mm. fan with both an Ampro and an Eastman camera. A member of the National Travel Club and of the National Parks Association, Mr. Soucie specializes in American travel studies. He was headed last month for Gallup, N. M., to record the annual festival of Indian dances.

We have long since accustomed ourselves to meeting some exceptional personalities in the amateur film world. But we must confess to having been considerably awed the other day by an effervescent young Argentinian, Eduardo Douglas di Fiore, ACL, by name, of Buenos Aires. Now 24, he has been filming for seventeen years, having been given a Cine-Kodak 8 at the tender age of seven. Our accompanying illustration should indicate that his equipment since then has grown commensurately with his age.

Son of an Argentine theatre owner, Eduardo devotes his time (about equally, we imagine), to helping Father manage his movie houses, to the Cine Club Argentino (housed in one of Papa's picture palaces), to his own productions (which are legion and legendary), to playing host to visiting film luminaries and to writing for *Correo Fotografico*, Argentine photographic magazine.

His burning desire at the moment is to win one of the top awards in what certainly must be a unique amateur film contest. In this competition the entrant indicates where in Argentina he would like to produce his film. A reservation is then made for him at the best hotel, a car and chauffeur, assistants and even a plane or two (if needed) are provided—all at the expense of the sponsor, in this case Senor Peron, El Presidente. Eduardo chose Mar del Plata, popular seaside resort, for his subject, where he spent two months. He said the Piper Cub and helicopter were invaluable aids to his filming and recommends them enthusiastically to other amateurs who would get the most out of their hobby.

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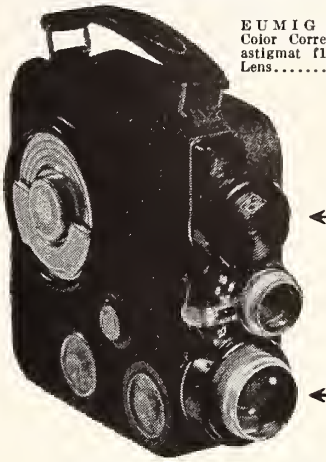

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8 CLUBS 16

Seattle The July meeting of the Seattle Amateur Movie Club, ACL, featured a novel idea in which the club as a whole had a hand in editing a 100 foot roll of 8mm. film. The footage was screened, then discussed and cut according to the concensus of opinion, after which it was again screened. Two short films also were shown: *Apple Blossom Festival 1952*, by Anchor Jensen, ACL, and *Sonee*, by Ralph Lund, ACL.

Braintree elects Stanley E. Brackett, president, heads the list of new officers for next year of the 16 & 8 Movie Club, ACL, of Braintree, Mass. Sven Goranson, ACL, and Helen McClellan are first and second vicepresidents, respectively. Dominic Grazio, ACL, is treasurer, and Norma W. Brackett, ACL, secretary.

The officers were installed at the club's first annual meeting.

The club honors outstanding contributions to the film field by giving the filmers merit award leaders. The awards are determined by club membership vote.

A recent guest of honor at Braintree was Harold Teele, who showed *Fine Bookbinding* and *A Prayer*. Frederick Chamberlain, ACL, was honored with a merit award leader after his showing of *Girl Scout Camping*.

Grand Rapids *Triangle Trouble*, by a team of 8mm. filmers in the Grand Rapids Amateur Movie Club, ACL, placed first in a recent competition for the best unit production. *Three's A Crowd*, on 16mm., placed second. The 8mm. group was headed by W. C. Robinson. The 16mm. filmers were led by David H. Esler. The subject assigned for the contest was based on the old adage "three's a crowd," with each team working out its own interpretation of this theme. The ACL judged the results.

Aussies unite The Olinda Film Festival and first convention of Australian amateur cine societies in January witnessed the confederation of all Australian amateur film groups under a federation of Australian Amateur Cine Societies. The first president is A. T. Bartlett, ACL, president of the Queensland Amateur Cine Society. The secretary-treasurer is Alex F. Bottomley, vicepresident of the Victorian Amateur Cine Society, ACL. The nine member clubs represent all six states in the Commonwealth.

Besides the two member clubs mentioned above, these include Adelaide Filmo Club, Australian Amateur Cine Society, ACL, Melbourne 8mm. Movie Club, Ormond Movie Club, South Australian Amateur Cine Society, Tasmanian Amateur Cine Society and Western Australia Amateur Cine Society, ACL.

The F.A.A.C.S. invites correspondence with overseas amateur groups. The Hon. Secretary's address is No. 1 Grice Alley, Melbourne C. 1, Australia.

Milwaukee-Metro The Amateur Movie Society of Milwaukee, ACL, and the Metro Movie Club, ACL, of Chicago, recently held exchange meetings. The Milwaukee group, visiting Chicago, showed *Father Plays Cameraman; The Three Fishermen; The Doodlers; Winter Wonderland* and *Frustrated*. The Chicago club showed *Who's A Coward?* and *Chalk Talk* by Carl Frazier, ACL, and *Wanted, A Grandmother* and *The Thing* by Margaret Conneely, ACL.

Oscars in Del. The annual competition Oscars of the Delaware Cinema Society, of Wilmington, were awarded this year to John B. Wilson, ACL, in the 16mm. division, for *The Glorious West*, and to Frederick E. Hughes, for his 8mm. production, *Cinder Alley*.

The group's recent election made Mr. Wilson president and Norris H. Venn, vicepresident. Francis J. Ryan is treasurer, and Valentine C. Weick is secretary.

Okla. City Two films by O. L. Tapp, ACL, of Salt Lake City, furnished the film portion of the annual picnic held by members of the Movie Makers Club, ACL, of Oklahoma City, held at Silver Lake in July. The films were *I Walked A Crooked Mile* and *All In A Day*. Mr. and Mrs. Ed Jensen were hosts to the club for this occasion.

Iowa The Color Camera Club, of Waterloo, Iowa, has grown by leaps and bounds since its organization about a year ago and now numbers seventy six members. Harold M. Thompson, ACL, is president of the club, which has three sub-groups, the stereo division, still and slide division and the movie division. Each group meets once a month, all meetings being held in the Y.M.C.A. The movie division screening last month featured a vacation film by R. E. Boller, ACL, club treasurer.

ARTHUR H. ELLIOTT, ACL, right, president of the Metro Movie Club, ACL, Chicago, presents the Elliott Trophy to Don Barber, ACL, top award winner in the club's 1952 contest.

Other officers are Mrs. Raymond Wilson, vicepresident; Rolland Bryan, secretary; Eldon Eichmann, director, stereo division; Carl Miller, director, still and slide division, and Arthur Washburn, director, movie division.

In addition to the regular meetings last month, the club as a whole enjoyed a field trip to Devil's Backbone State Park.

Oakland The Movie Division of the Oakland (Calif.) Camera Club, ACL, under the chairmanship of Byron Williford, ACL, presented at one of its summer meetings a showing of travel films by Carl Fox, recently returned from a trip through Southern California and the Gulf of Mexico borderline states. A second feature was *Land of Zinj*, a film of East Africa, produced by the Standard Oil Company.

San Jose show The ninth annual salon of the San Jose (Calif.) Movie Club, ACL, will be held this year on the 17th and 18th of this month. A program of ten to a dozen outstanding amateur films is to be shown, including a number of Ten Best winners borrowed from the ACL Club Library. A complete listing of films is not available at this writing. Further information can be had from Miss Fearn L. Hobbs, ACL, 277 South First Street, San Jose, Calif.

Boston The Movie Group of the Boston Camera Club, ACL, 351A Newbury Street, Boston, Mass., has planned for the coming season an interesting program for group study of fundamentals of filming. Starting on

October 14 at 8:00 p.m. with *Planning and Scripting Your Film*, the schedule includes discussions and demonstrations of lighting and exposure, camera work and direction, editing and splicing, titles and art work and sound recording.

In addition, fourth Tuesdays will be devoted to the evaluation of amateur movies and, alternately, non-theatrical movies. Filmers in and around Boston interested in this series may secure a copy of the schedule from the above address.

Metro elects Arthur H. Elliott, ACL, continues as president of the Metro Movie Club, ACL, in Chicago, with Margaret Conneely, ACL, as vicepresident. The recent election results made A. C. Graham secretary and Arthur J. Barcal treasurer.

New York 8's The first meeting of the new season for the New York 8mm. Motion Picture Club will be devoted to stereo movies. Ernst Wildi, ACL, technical consultant for Paillard Products, will present a demonstration reel he has been shooting with the newly developed stereo system for the Bolex H-16 camera.

Denver The Camera Click Club, ACL, of Denver, held elections of officers in connection with its recent annual meeting. Walter Shideler, ACL, became president, with Irving Roberts as vicepresident and Phyllis Moore as secretary-treasurer. Bob Potter and Willard Cleaveland were appointed to the program committee.

The club held a picnic in Estes Park in June for their annual outing.

Argentina Cine Club Argentino, of Buenos Aires, is celebrating its twentieth birthday this year. A special program of films has been in progress since early July, covering the period between 1932 and the present on both the amateur and professional level. It is the custom of this club to divide its programs equally between the two fields, the 8mm. and 16mm. workers deriving instruction from the professional films screened.

The programs have been arranged (under the direction of Oscar J. Bonello, president) by the exhibition committee composed of Roberto Robertie, Jose Hernaiz and Antonio Boscaro.

Berkeley outing More than thirty members of the Berkeley (Calif.) Movie Club showed up at the cabin of Mr. and Mrs. E. Damsell, who were hosts for this year's annual outing at Paradise Park near Santa Cruz. Close by, the Red Wood Forest, Begonia Gardens at Capitola and a beach provided varied subject matter for the filmers, in addition to the usual fare and festivities of the occasion.

Toledo elects James A. Powell, ACL, was chosen president for the coming season by the Toledo Amateur Movie Makers, ACL, in their recent election. Ernest Goodwin, ACL, and Anne Russell will serve as first and second vicepresidents, respectively. The treasurer is Charles Van Roosmalen, and the secretary is Freeman Enbody.

Germany Paul Weickel, ACL, writes from Heidelberg, Germany, of the nationwide amateur film contest held earlier this year in Stuttgart. Thirty eight films were entered, in 8mm., 9.5mm. and 16mm. widths, all but six of which were in black and white. Sound, recorded on disc or magnetic tape, accompanied all films entered in the competition.

Top winner in the contest was Bewer-Mohr, for *Der Schatten des Vaters (The Father's Phantom)*. In second place was Fehler, with *Der Bauer und der Teufel (The Farmer and the Devil)*.

IT WAS S.R.O. at the recent first annual salon of the Golden Gate Cinematographers, in 'Frisco.

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Siegert placed third with *Filmsalat.* Munz was in fourth position with *16 PS Auf Abwegen (16 HPs on the Wrong Way).*

Cincinnati Word from John Swisher, newly elected president of the Cincinnati Movie Club, ACL, indicates a fine time was had by all at the club's annual picnic, held this year at John Cowell's farm, near Moscow, Ohio. The host provided all the refreshments, asking his fellow club members to bring along only their cameras to record the happy event.

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Australia The Western Australia Amateur Cine Society, ACL, awarded first prize in its recent open competition to R. H. Sandercock, of the Adelaide Filmo Club, for his 8mm. production, *If These Cliffs Could Speak.* R. G. Button, ACL, and E. W. Smithers, of WAACS, placed second with *Rudolph, the Red-Nosed Reindeer.* Max Knobel, of the Victorian Amateur Cine Society, ACL, placed third with *A Tale of Two Cities.* All three films were in color, with sound on disc. I. H. Badger, of the Adelaide Filmo Club, received honorable mention for *A Gift For Loriel*, silent 16mm. color.

The king of canyons

[Continued from page 240]

served and filmed for the first time at Lookout Point, claimed by world travelers to surpass any scene in the Alps, Andes or Himalayas. Below flows crystalline Kings River, while in the distance are the skyscraping peaks of the High Sierras.

Downward the road curves—3000 feet in three miles—until the river is reached at Boyden Caves. Film part of the descent through the front windshield at 24 or 32 frames per second. Here the road crosses and follows the stream to Cedar Grove, where a picturesque campground. with cabins. picnic facilities, a general store and a gas station, awaits the tourist. Remain here overnight and plan the following day's filming schedule. Pack trips into the high country can be made from this spot.

Pick your vantage points carefully and wait until the late afternoon sun produces a scene mystic with long shadows across the towering gorges. Or shoot the sinking sun as it melts beneath the snow-capped peaks, back lighting the trees and rocks along the river. During the day. use your camera to hunt squirrels, chipmunks, bear and California mule deer which frequent the campgrounds. Although feeding these animals is strictly forbidden, there is no law which prohibits the cameraman from slipping on his telephoto and filming their antics. And, if you want to study nature, there are guided field trips and campfire lectures by the ranger-naturalist.

If you really want to see and film Kings Canyon, spend your time along its easy-to-traverse trails on the canyon floor. Some 300 miles of foot and horse trails await the visiting movie maker. The famous John Muir Trail, which crosses five mountain passes, follows the Sierra Ridge for almost 80 miles. A popular family hike to Roaring River requires very little exertion. This is one vacation movie you will talk about and project long after the camping gear and fishing tackle are put away.

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The Amateur Cinema League invites you once again, as it has done each year since 1930, to submit your movie making efforts in the oldest, most honored contest in the world of personal filming—the ACL selections of the Ten Best Amateur Films of the Year and the Hiram Percy Maxim Award. The contest is open to amateurs everywhere in the world, using 8mm. or 16mm. film, black and white or color, silent or sound, in short or long reels and on any subject.

HOW SELECTIONS ARE MADE

The Ten Best selections are made by the trained staff of the Amateur Cinema League, men who see and evaluate more than a quarter million feet of film each year. The selections are *not* limited to League members—any amateur filmer, anywhere in the world, may compete. The judges seek for sincerity—sincerity of camera work, film planning, editing, titling and, above all, *creative movie imagination.* Any fine film can win. This year, it may be *your* film!

SEND YOUR FILM NOW

An entry blank and the rules governing the ACL Ten Best contest will be found on the inside front cover of this issue. Plan to answer the ACL's Ten Best invitation

WITH A WINNER!

Tips on tape recording

[Continued from page 239]

—synchrony-wise—in the entire film. In it, on the tape, the boy plays through an entire chorus of a popular song while, on the screen, we pictured his hands actually playing the notes heard. We approached this challenging problem as follows . . .

Setting up the microphone and recorder beside the piano, we recorded the piece straight through as the boy really played it on the piano. There were *no pictures* taken at this run-through. The tape was then wound back, the recorder put on playback, the camera positioned for the first take and the recorder started. As the music came from the tape as a guide, the boy again ran through the piece on the keyboard and we pictured his movements on film. *But* . . . by design we pictured his playing only in sections: say, eight bars of music at one camera angle, then stop both the camera and the recorder. The camera was then set up at a new viewpoint, the tape wound back slightly to give the boy an overlapping cue on the playback of the music and a second section of his simulated piano playing was filmed.

This procedure was followed through the entire chorus. Later, by careful editing of the film footage to eliminate any pictorial duplication of action in relation to the continuous audio recording, I was able to maintain good synchrony throughout.

CUSHION OF SILENCE

To make this recording and synchrony problem slightly easier, I purposely had preceded the piano sequence on the screen with 7 seconds of action which called for no sound at all—the boy shuffles through some musical scores, selects a piece and places it on the piano rack. This I knew I could take care of later (and did so) simply by splicing in 52¾ inches of blank tape between the end of the previous scene and the beginning of the piano recording itself. This cushion of silence treatment at the beginning of key scenes in your sound pattern is a good technique to keep in mind. Even with as simple a recording as narrative, the cushion helps to assure that your sound will play back in acceptable relation with the pictures on the screen.

TWO TABLES NOT NEEDED

Following the rather exacting demands of the piano-playing sequence, my scene timing sheet called for a simple 5 minutes and 2 seconds of background music before the final theme music began building to the end title. It was not possible, of course, to play this much music without a break on a single turntable; there were three different records in all. So I simply faded one out, stopped the recorder, began another record and then faded it in. The final results, with the stopping clicks on the tape edited out, were quite acceptable. Behind the closing sequence and the end title I recorded a passage of *Time On My Hands*, which had been carefully pretimed to come out on the button from where we picked it up.

And thus the recording was completed. Although I actually own two turntables, I wish to stress again that on this fairly demanding job I chose to employ only one. And any other amateur with only a single player can do just as effective a job. This is possible because it is so easy to edit tape, cutting out all of the clicks caused by starting and stopping, and shortening, lengthening, rearranging or deleting parts of the recording as desired.

SPLICING TECHNIQUE IMPORTANT

But in this connection, I should like to say a word of warning about the technique of tape splicing. This operation is, frankly, one which should be carried out with the same care and correct tools as you employ in making a good splice in your film (see Fig. 5). The chief source of difficulty seems to be the use of improper adhesive materials to join the two ends of the tape. Such everyday stick-um tapes as Scotch cellulose or slide-binding tape *should not* be used in splicing a magnetic tape recording. For sooner or later their adhesive oozes out at the edges and is picked up by the record and playback heads—where it promptly begins to gather dirt. For magnetic tape splicing use *only* the specific adhesive material recommended by the manufacturer, such as (for example) the Scotch splicing tape No. 41 made by Minnesota Mining.

PREPARING FOR PLAYBACK

With your primary splicing completed, you are now ready for the first test playback of your film and tape for synchrony. This (and all future screenings) involves three routine operations: (1) check your projector to be sure it is operating at 16 frames per second, if that is the speed for which you timed the tape; (2) dry-run both your projector and recorder for several minutes to warm them up, and (3) arrange for and adopt some kind of start-mark system between your film and tape. Let's examine each of these operations singly.

CHECKING PROJECTOR SPEED

A simple but sure way of checking projector speed is to splice together a loop of leader film which contains some handy multiple of 16 frames—say 32 or 48. At each sixteenth frame punch a hole between the perforations, and then thread the loop in your projector and start it running. At the first white flash on the screen, trip a stop watch (or note the sweep second hand on a clock) and begin counting the number of white flashes until you reach 30 or 60. You then check this point against your timepiece to find whether the projector is running at 16 fps or whether its speed needs adjusting up or down.

In this connection, it is necessary in synchronizing your film and tape during playback (by whatever system of syncing you may use) that your projector have some form of adjustable speed control. The majority of silent projectors have such a control in the form of a rheostat. But, on the other hand, the majority of sound projectors are governor-controlled and offer (via a two-place switch) only the fixed speeds of 16 and 24 fps. This was the case with my 16mm. sound projector, so that I found it desirable to install a rheostat on it, as shown in Fig. 6. You may wish to do the same.

Operation No. 2, the warm-up runs of

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A YEAR OF PROGRESS

We regard our readers, by and large, as pretty observant people. It should come as a surprise to but few of you, therefore, if we summarize a portion of our past year's editorial policies by saying that we are "high on sound."

For, interestingly enough, it was just a year ago this September that Movie Makers, first in the photojournalism field, announced the advent of the RCA 400 magnetic projector and, correlatively, the availability of Magna-Stripe, the Reeves Soundcraft film striping service. With these two pioneer products, the era of magnetic sound on film was opened for the amateur.

Developments in the twelve months since then have been eventful, accelerated and exciting. In swift procession there have come three more magnetic projectors—the Filmosound 202 and the DeVry JAN for Sixteen, the Movie-Sound 8 for Eight. And in step with them have been announced two more film striping services—Soundstripe from Bell & Howell and Sonotrack from Eastman Kodak. Partially allied with these products, at least in its final audio function, there has been also the important development of Synchro-Tape by the Revere Camera-Minnesota Mining team.

Movie Makers, during this momentous twelvemonth, has reported on these products with authority, accuracy and enthusiasm. We are proud of our editorial record in this field. For we are, truly, high on sound. We believe that the ambitious, intelligent amateur *wants* sound—not simply to ape Hollywood; but, rather, to bring to his own creative ideas the third dimension of audio intelligence and aural color.

We believe strongly that personal movie making (both for the amateur and the industry) has just seen a year of exciting and significant progress. And we look forward with enthusiasm and eagerness to the new era which lies ahead.

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The Amateur Cinema League, Inc., sole owner and publisher of MOVIE MAKERS, is an international organization of filmers. The League offers its members help in planning and making movies. It aids movie clubs and maintains for them a film exchange. It has various special services and publications for members. Your membership is invited. Six dollars a year.

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---

your projector and recorder, should not require any further explanation. Let me stress, however, that they *are* important, for all motors tend to gather speed as they heat up in operation.

USE AUDIBLE START MARK

As for start-mark systems, these fall generically into two classes — visual and audible. Since, once you start projecting, you are operating in the dark, any form of visual start mark impresses me as inefficient. I prefer an audible system and operate very simply as follows: thread your film in the projector so that its first projectable frame is over the aperture. To guide other operators (say at a movie club screening) in selecting the same frame that I do, I have marked the exact frame with a wax crayon. Add a suitable amount of blank tape (I use 37½ inches for 5 seconds) before the first sound on your recording. Start the recorder and, at the first note of music, start the projector.

SYSTEMS FOR SYNCHRONY

Your problem now will be to keep your picture and your sound in synchrony. There are several methods of doing this, each of which has been outlined in helpful detail by other contributors to Movie Makers. I shall, therefore, simply run over them briefly at this time. Whichever one seems to suit your needs, I'm sure the ACL will be glad to fill you in on it.

There is first the method which calls for mounting a suitably patterned stroboscopic disc on the top of your recorder capstan—which is revolving at a fixed speed. This disc is then scanned under the intermittent light created by the projector's shutter interruptions. Thus, any variation in the projector's speed will immediately be evidenced by a drifting of the strobe pattern—and a suitable adjustment of projector speed can be made via the rheostat.

Effective as this system is, it has seemed to me to have several drawbacks. Perhaps all are minor; but here they are nevertheless for your own consideration. First, the strobe disc system does not correct for errors in synchrony created by the tape stretching, shrinking, or slipping on the capstan. Second, this system *requires* the positioning of your recorder directly in front of and slightly below your projector; such an arrangement may not always be convenient or even possible. And finally, use of the strobe disc system requires you, the operator, to rivet your gaze on the revolving disc throughout your show. You therefore have little, if any, opportunity to enjoy your own film.

The second synchronizing system, only recently announced, is the use of the new Revere tape product called Synchro-Tape. This is, of course, simply a variant of the strobe disc method, in which a suitable stroboscopic pattern is imprinted directly on the back of the tape itself. This pattern in turn is then scanned under the projector's intermittent light . . . Synchro-Tape, by virtue of its built-in stroboscope, *does* do away with drawback No. 1—lack of correction for stretching, shrinking or slipping. Drawbacks 2 and 3, however, are as inherent to Synchro-Tape as they are to strobe disc operations.

My system, therefore, is to decide on a number of visual cues throughout the course of the film against which I can check the synchrony of known musical passages or bits of narration. Operating in this way, I can correct for a lack of synchrony no matter *what* its cause; I do *not* have to position my projector and recorder in a fixed and unalterable relation; and I *can* pay attention to the picture, instead of watching a dizzying strobe pattern.

This may be naive on my part. But I *like* looking at my own movies! Don't you?

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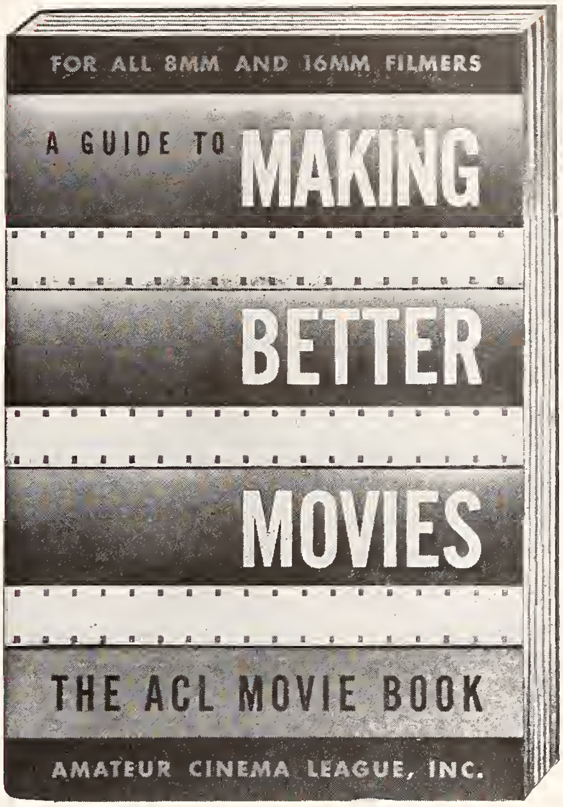
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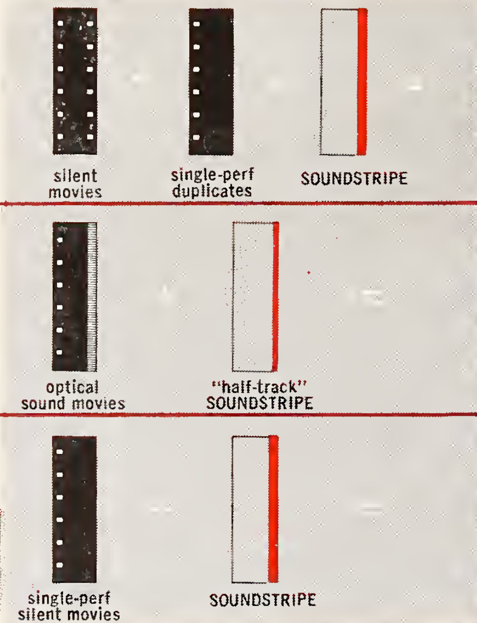

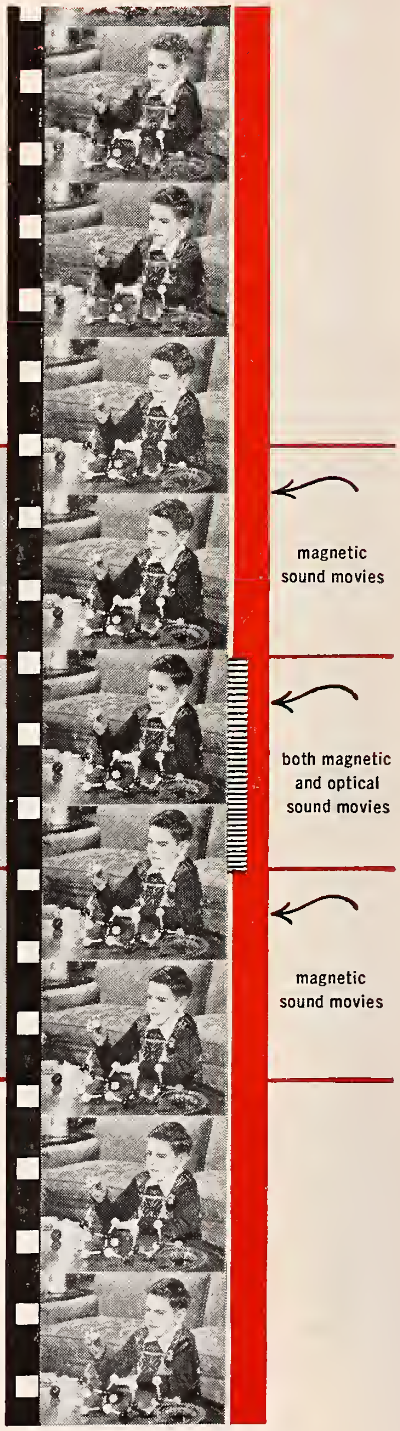

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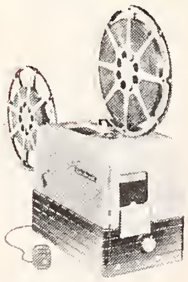

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THE MAGAZINE FOR 8mm. & 16mm. FILMERS

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ALL AMATEURS honored in the Ten Best competition will receive a distinctive ACL Award Leader, animated and in full color, as well as a handsome, hand-lettered ACL Award Certificate in recognition of their outstanding efforts.

SEND IN YOUR FILMS NOW

It is not too early to send your films in for judging. The contest closes October 15, 1952. Send the entry blank below for each film you submit to:

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420 Lexington Avenue New York 17, N. Y.

Send the Entry Blank below (or a copy of it) via 1st class mail for each film that you submit.

I, ________________ (name), certify that I have read the rules governing the ACL selection of the Ten Best Amateur Films of 1952 and the Hiram Percy Maxim Award and that my entry is in full compliance with these rules.

☐ Please return via Express Collect.

☐ Enclosed is $______ for return via__________

Name of Film__________________

Camera used__________ Date__________

Signature__________________

RULES GOVERNING THE ACL SELECTION OF THE TEN BEST FILMS of 1952 AND THE HIRAM PERCY MAXIM AWARD

1. The ACL Ten Best competition is open to amateur filmers everywhere in the world. Films eligible to compete may be produced on 8mm. or 16mm. stock, black and white or color, silent or sound, in any form, and may be on original or duplicate stock.

However, no film will be eligible to compete for any award in the competition for which the maker has received compensation or which he has rented, or for which he will receive compensation or will rent prior to December 1, 1952.

Prizes of any sort won in earlier amateur film contests shall not be regarded as compensation.

2. An official entry blank at left (or copy of it) must be forwarded by first class mail to cover each film submitted. The films themselves may be forwarded as the contestant elects, at his expense. Entries will be returned by the ACL at the expense of the contestant via the transportation he requests.

3. Film entries from outside of the United States must, because of American customs rulings, be made on film stock originally manufactured in the United States. Such entries should be forwarded by parcel post (do not enclose written matter) — not express—and must be valued at less than $100. U. S. funds.

Entries from outside of the United States which fail to comply with one or both of these provisions will not be cleared through customs by the ACL.

4. Phono records (78 or 33 rpm only), of music, sound effects or narrative, may accompany films. But start marks, the order of playing, change-over cues and desired projector speed should be clearly indicated on a score sheet. Typewritten narrative to be read during projection also may be submitted if desired. Both score sheet and narrative must be sent by first class mail.

No phonograph records of any kind can be received from outside of the United States because of trademark regulations governing this product.

Magnetic recordings, either on film, tape or wire, also may accompany films; but their reproduction will depend on our ability to secure correct playback facilities. Please indicate desired running speed where necessary.

5. No competitor will be permitted to present his sound accompaniment personally at ACL headquarters nor may he be present in the League's projection room during the competitive screening of his film.

6. The number of films honored in the competition will include the ten selected as the Ten Best Amateur Films of 1952; an undetermined number of films which, in the opinion of the judges, merit Honorable Mention, and the winner of the Hiram Percy Maxim Award, which is chosen from among the Ten Best films.

7. Every film honored in the competition will receive an ACL Award leader in full color and an ACL Award Certificate signifying the honor which it has won.

8. Selection of the ACL Award winners will be made by the trained staff of the Amateur Cinema League. Their decisions will be final and the judges cannot undertake to discuss entries comparatively with the contestants.

9. No officer or director of the Amateur Cinema League and no staff member of the League or of MOVIE MAKERS is eligible to compete in the ACL Ten Best contest.

10. October 15, 1952, is the closing deadline for the competition. All entries must reach the office of the Amateur Cinema League, 420 Lexington Avenue, New York 17, N. Y., on or before that date. Award winners will be announced in the December number of MOVIE MAKERS.

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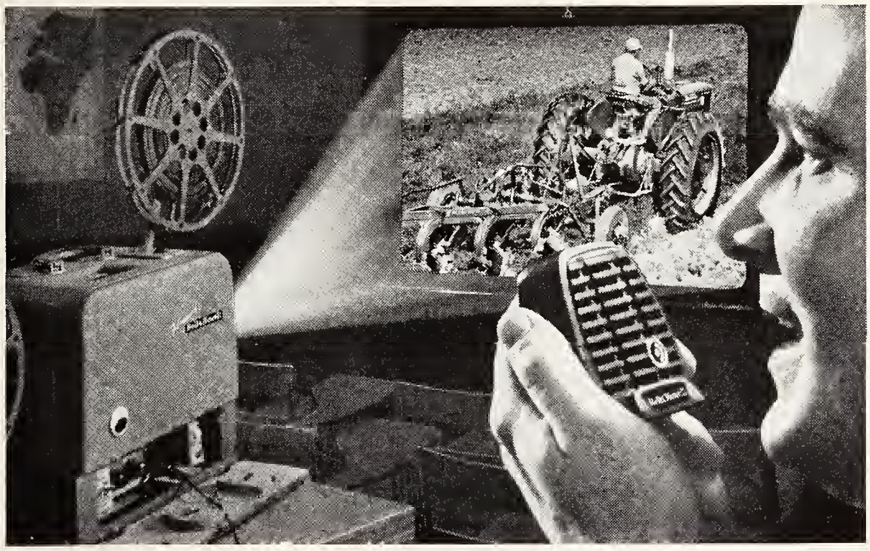

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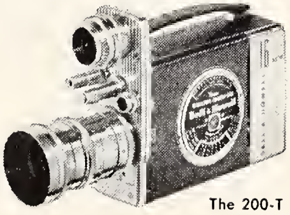

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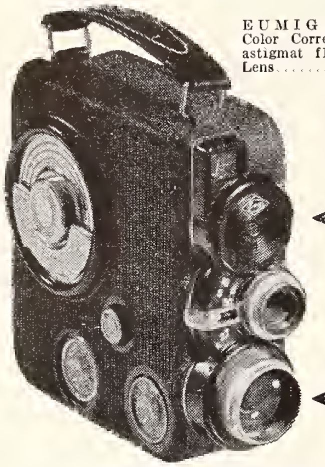

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October 1952

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Cover photograph by Herbert D. Shumway, ACL

JAMES W. MOORE
Editor

DON CHARBONNEAU
Consultant Editor

ANNE YOUNG
Advertising & Production

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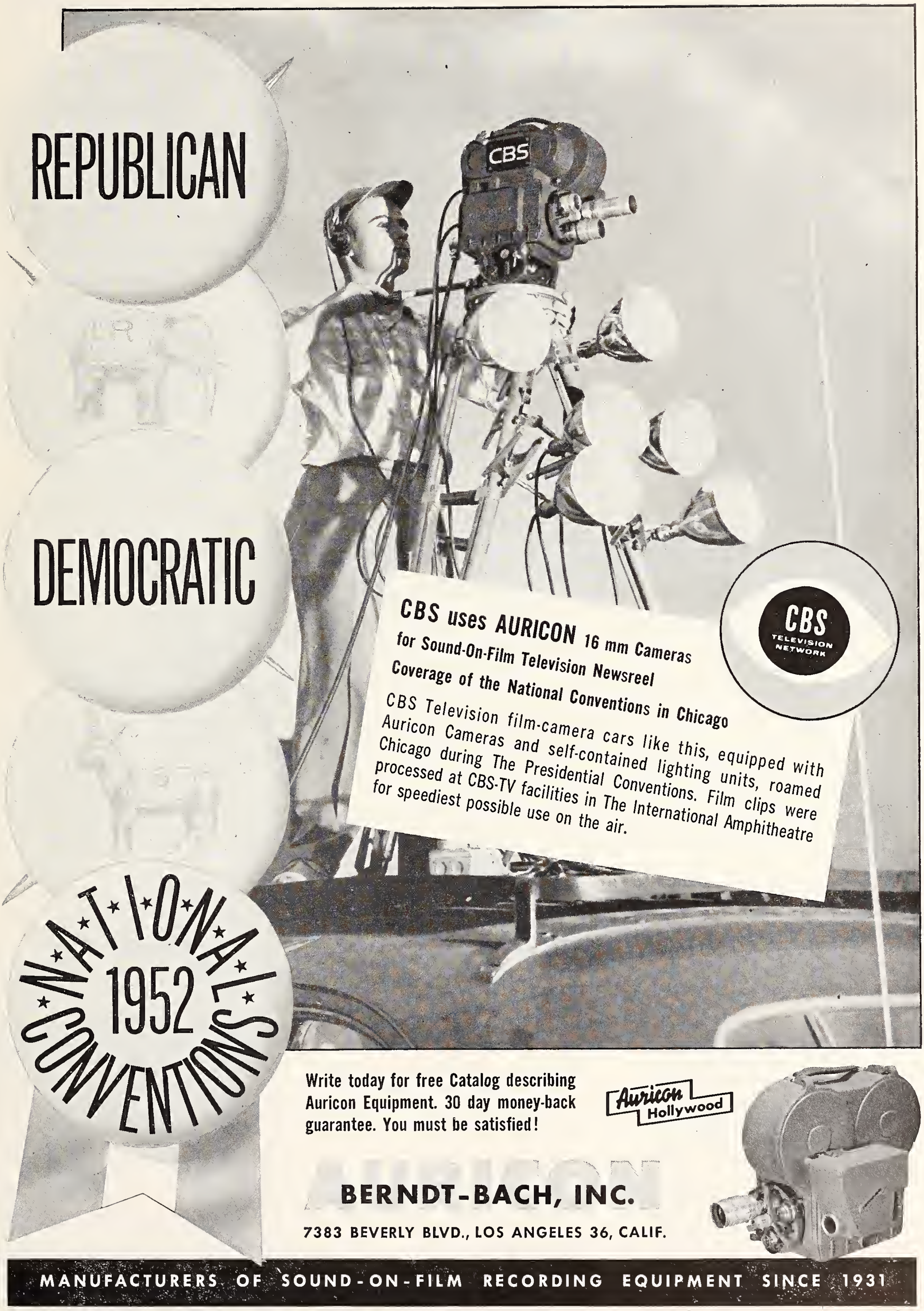

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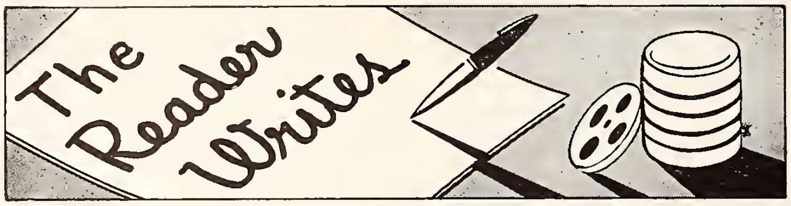

This department has been added to Movie Makers because you, the reader, want it. We welcome it to our columns. This is *your* place to sound off. Send us your comments, complaints or compliments. Address: *The Reader Writes,* Movie Makers, 420 Lexington Ave., New York 17, N. Y.

AVE ATQUE VALE

Dear ACL: The reluctance with which I take leave of my job here at ACL headquarters is matched only by the difficulty of saying farewell to the many, many friends I have made as consultant for the League during the past four and a half years.

Working for and with you all has been a rich and rewarding pleasure. I could not have left my post here without expressing the deep satisfaction I have derived from it and my gratitude to you for your fine cooperation.

Don C. Charbonneau, ACL
New York City

Thanks, Don, a great deal. . . . And to your legion of loyal friends we hasten to explain that this really is *au revoir,* and not farewell. Don is moving no farther away than 480 Lexington Avenue, where he will be employed by a 16mm. film producing unit. . . . Be seeing you!

BIRD IDENTIFIED

Dear Mr. Moore: The bird pictured on page 244 of the September issue of Movie Makers is the roseate spoonbill of Florida, one of the most beautifully colored birds of North America. The color of its plumage ranges from white through pink to a vivid carmine; this, of course, led plume hunters in the early years of this century to come close to destroying this species completely. As recently as 1936 a census showed only 150 of these birds; but the spoonbills are now coming back strongly, due to the support of the Audubon Society.

I have found this large wading bird in the vicinity of Cape Sable, Florida, where they feed on small fish and crustaceans found in the salt marshes. A flight of these great pink birds against a blue sky is an unforgettable sight.

Warren A. Levett, ACL
West Hartford, Conn.

Dear Movie Makers: The bird you have pictured looks like a roseate spoonbill. It is a pink wading bird with a flat, spatulate bill, breeds on the Texas coast and also in southern Florida. It is a very beautiful creature in flight against a Kodachrome blue sky.

In the same article *(Disney's 4th),* the author evidently omitted the name of one of the contributors to the film, *Water Birds*—my friend Dr. Myron Elliott, who used to live in D. C. but is now living in Florida. It is my guess that Dr. Elliott was probably the person who got the spoonbill picture you used on page 244.

J. Donald Sutherland, ACL
Washington, D. C.

To both of these bird fanciers among our ACL membership, our gratitude for their interesting intelligence anent this little-known bird. . . . As for the missing Dr. Elliott, we feel sure that our author, Fred C. Ells, FACL, included all of the names of cameraman-contributors to *Water Birds* supplied him by the Disney office. Thus, if an injustice has been done, it was at other hands than ours.

CORRECTION, PLEASE

Dear Mr. Moore: Thank you for your courtesy in sending me the extra copies of September Movie Makers, in which there appeared my article, *A Projection Timer.*

In reading it over, however, I was distressed to discover that you had written into it statements which I had not made and which, regretfully, are not true. These statements occur in my discussion of using the timer part of the mechanism to determine the length in seconds of scenes, sequences and, ultimately, of the entire film. The heart of these misstatements I now quote:

"It is essential during this timing procedure to know that your projector is running at a true 16 frames per second. . . . Thus, your hookup for timing your film for scoring should include the electric clock, as well as the timer from which the times are read."

Neither of these statements is correct. In the timing operation it makes not the slightest difference at what speed your projector is operating. And, since this is the case, addition of the electric clock to the timing procedure is meaningless and unnecessary.

I hope you can see your way clear to stressing this point in a future issue of Movie Makers.

John H. Wagner, ACL
Chicago, Ill.

Author Wagner is correct on both counts. We did edit these statements into his article, and (as we now see) they are incorrect. We are glad to give him this public apology.

Our reasoning was based on the fact (which *is* true) that when 400 feet of 16mm. film runs through a projector at 16 frames per second, the elapsed time is 1000 seconds; but when this same 400 feet of film runs through at 17 fps, for example, the elapsed time is only 941 seconds. Thus, it had seemed to us that a film being timed for ultimate 16 frame-per-second projection must actually be run during the timing operation at the desired 16 frame speed. Otherwise the end result would be out by 59 seconds.

This would be the case, of course, if any form of conventional clock were used in computing the time total. However, Mr. Wagner's timer is not a conventional clock; it is simply a mechnical measuring device. Thought of in these terms, the operation of the timer becomes clear.

As follows . . . Movement of the timer's second hand is determined entirely by revolutions of the projector's shaft, to which it is connected by a mechanical gear train. The gear train described and pictured by Mr. Wagner is such that for each 16 revolutions of the projector's shaft the timer's second hand will advance by 1 second. Since each single revolution of the projector shaft passes 1 frame of film, 16 revolutions will pass 16 frames, the measuring of which will be indicated on the timer by an advance of 1 second.

Thus, it can make no possible difference whether this measuring is done in an elapsed time of 1 second or even 1 minute. Whenever 16 frames of film have passed through the projector, the timer will measure off another 1 second—*Q.E.D.*

MAGNETIC LETTERS FOUND

Dear Movie Makers: In connection with those magnetic title letters mentioned last month by John E. Closson, ACL, I thought it might aid some other readers if I called the Dale Deane store where Closson says he bought them. So here's my report. . . .

These particular letters are no longer carried by the Dale Deane shop. But I did find that they are part of the Quixet Magnetic Titler kit and that they are manufactured by Quixet, Inc., 400 Linden Avenue, Dayton, Ohio. Incidentally, Mrs. Deane told me she had already received several letters of inquiry because of the Movie Makers mention. Just goes to show!

Markley L. Pepper, ACL
Denver, Colo.

Dear Movie Makers: I don't know if these are the letters to which Author Closson referred in his interesting September story. But Quintex, Inc., 400 Linden Avenue, Dayton, Ohio, is a reliable manufacturer of magnetic title letters.

In size, they offer them in 5/8, 1 and 1½ inches; in colors, they come white, yellow and green, and there are metal title boards supplied in proportion to each letter size. These are easy to align and the prices are reasonable. Hope this data will aid some of our readers.

O. S. Woods, ACL
Brownsville, Texas

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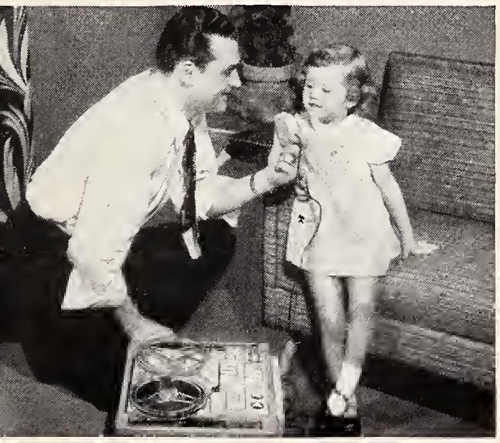

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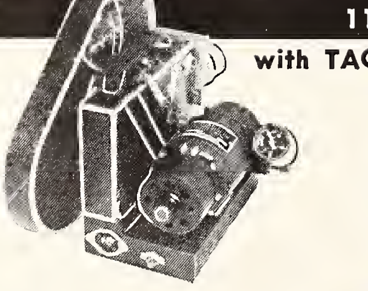

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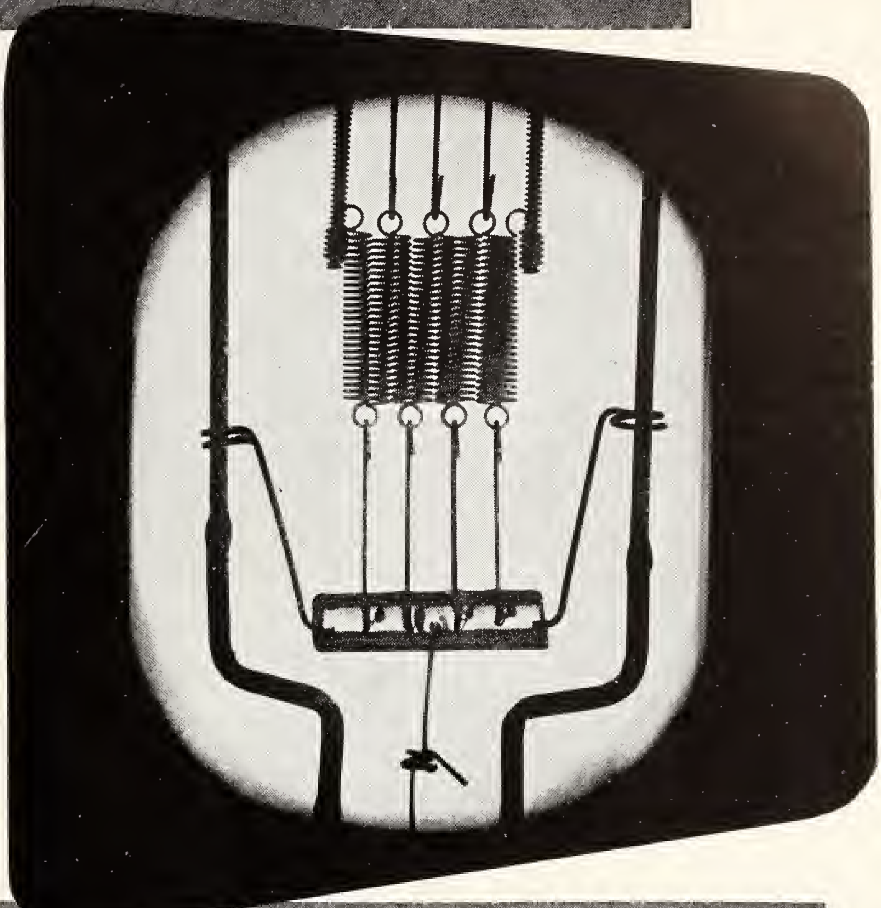
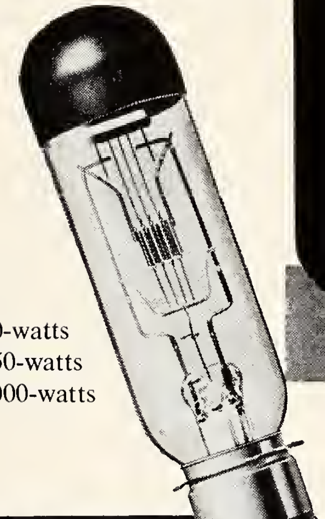
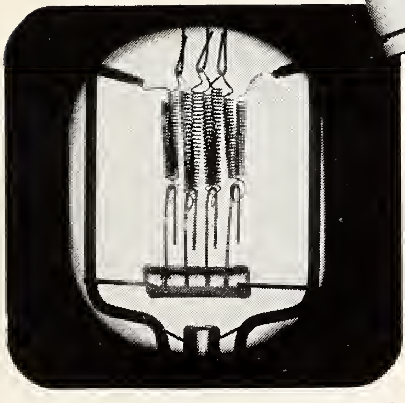


BECAUSE

THIS BRIDGE FLOATS



500-watts
750-watts
1000-watts



THE FIXED BRIDGE of other makes of projection lamps, as shown in this unretouched photo, causes coils to buckle and dance on expansion. The gaps between coils mean poor optical fill and less screen brightness.

When you turn a projection lamp on, its coils expand. If both ends of the filament coils are fixed, they buckle, dance, touch to form the hot spots that kill a lamp early.

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HERBERT D. SHUMWAY, ACL

THERE'S a new thrill awaiting every movie maker who explores that most intriguing branch of photochemistry—the home processing of his own monochrome movie film. For with the technique described in this article you can easily develop brilliant, fine-grained movies right in your own darkroom and in less than ninety minutes. Just imagine making movies in the afternoon and seeing them on your screen that very same evening! That's adding a real thrill to our already fun-packed hobby.

SIMPLICITY THE KEYNOTE

Simplicity is the keynote of this handy developing system, expressly designed for 8mm. filmers but easily adaptable to 16. The kit itself consists of five homemade tanks which hold the processing solutions and a rack onto which the film is wound. With them the film is developed quickly and easily by immersing the film-loaded rack into each solution and moderately agitating it for the proper time. As each step in the process is completed, the rack is removed from the solution, drained briefly and immersed in the next solution. Completely eliminated is the monotonous cranking of a cumbersome revolving drum with all its attendant splash, splatter and uncertainty.

Then, too, a convenient time-temperature developing chart still further simplifies movie processing for the amateur filmer. A quick glance at it and you will know exactly how long to develop your film whatever the temperature of the developer may be. With its use consistently good results are assured at any temperature between 60 and 80 degrees Fahrenheit. Thus there is no need for that difficult and time-consuming chore of adjusting the developer temperature to one specified degree.

THE MATERIALS NEEDED

Now let's consider in detail how to build this inexpensive, easy-to-use processing laboratory. First assemble the material required for the five processing tanks as pictured in Fig. 1. From your local lumber dealer order the following wood *machine cut* to the indicated dimensions so as to assure close-fitting joints on your tanks:

10 sheets 1/4″ thick exterior type plywood 20″ x 8½″
10 pieces clear white pine 8½″ x 1¼″ x 3/4″
5 pieces clear white pine 18½″ x 1¼″ x 3/4″
2 gross 3/4″ long flat-head wood screws (#6 size)

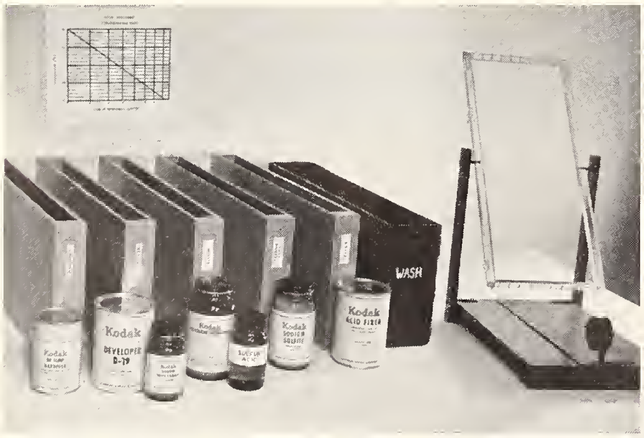
The plywood sheets will form the sides of the five tanks while the 8½ inch long white pine boards will form the ends of the tanks and the 18½ inch long white pine boards will form the bases of the tanks. Also needed will be a 3 ounce tube of hard drying Permatex, which you can buy at any automotive supply store. Permatex is ordinarily used in auto repair work to make water-tight hose connections; but for our purpose it works well as a sealer to make all joints of the tanks absolutely leakproof.

Finally, you will need the proper acid- and alkali-resistant paint with which to paint your tanks. There are several brands of such paint on the market. Used by the author with excellent results is one sold under the trade name of Acid-Causticbond Tank Lining paint, which is manufactured especially for painting tanks in which acid and alkali solutions are to be stored. If this paint is not carried in stock by your local dealer, ask him to order it for you from the manufacturer, The Wilbur and Williams Company, Boston, Mass. You will need one quart of Acid-Causticbond Tank Lining Primer paint and one quart of Acid-Causticbond Tank Lining Seal Coat paint. Once again—do not use any other paint without first ascertaining its acid, alkali and waterproof qualities; for the success of your tanks will depend almost entirely on the proper application of the proper paint.

TREATING THE WOOD

Step number two in constructing the tanks is illustrated in Fig. 2, where one surface of each plywood sheet and all surfaces of each piece of white pine are painted with Acid-Causticbond primer paint. After this primer coat has dried overnight, apply a coat of seal coat paint over all primed surfaces. When this has again dried overnight, give each surface a second covering with the seal coat paint. Apply all paint thoroughly and evenly so that all surfaces will be rendered completely waterproof and chemically resistant. Painting all tank parts before assembling them will insure that those surfaces which form the joints of the finished tanks will also be waterproof.

Figs. 3 and 4 illustrate the assembling of a tank. First drill 1/8 inch diameter holes through each of the plywood sides as shown in the upright panel in Fig. 3. Space these holes 1½ inches apart along lines drawn parallel to the base and two end edges of each plywood sheet. Each line is located 3/8 of an inch in from its respective edge. These pre-drilled holes will facilitate screwing the plywood tank sides to the base and end pieces of the tanks.



SIX HOMEMADE TANKS, seven ready-made chemicals, a rack, a developing chart—and you're prepared for easy home processing.

Photographs by Herbert D. Shumway, ACL

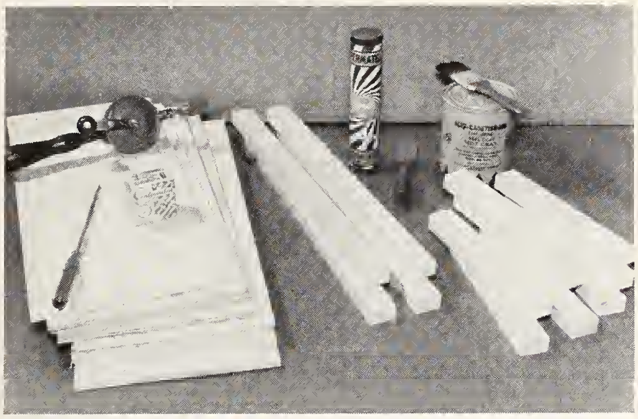


FIG. 1: Here are the tools and the materials to turn out the five wooden tanks. Lumber must be machine-cut to exact dimensions.

SNUG JOINTS ESSENTIAL

With a putty knife smear one of the 8½ inch long end pieces of pine with a uniformly thin layer of Permatex along one of its ¾ inch wide surfaces. Lay this smeared surface flush against one end of the painted surface of a plywood sheet. Then screw the plywood sheet to the pine end piece with ¾ inch long wood screws placed in each of the pre-drilled holes. Be sure that this and all subsequent joints are made very snug by setting all screws very tightly. (Here you will find that a screwdriver fitting placed in a bit brace will make the job of screw setting much easier.) After the base has been similarly smeared and screwed into position, set the remaining 8½ inch long end pieces into place. Make certain that all joints between base and end pieces are also smeared with Permatex; and, if it is necessary to make these joints fit more snugly, fasten them together with a wood screw.

Before fastening the second side of the tank in place, wipe off all excess Permatex which may have squeezed out along the inner tank joints by the pressure of assembling. Now smear a layer of Permatex along the ¾ inch wide surfaces of the base and end pieces which will be joined to the second plywood tank side. Then lay the plywood sheet in position with its painted side against the Permatex-smeared surfaces and screw firmly in place as illustrated in Fig. 4. Finally, with an old rag carefully wipe off all Permatex which may have oozed out along both the inner and outer joints of the tank. Fig. 5 shows this operation. A soft rag wrapped about the end of a long screwdriver will make it easier to reach the inner joints for cleaning.

Now set your tanks aside for several days to allow the Permatex to dry thoroughly. Then complete the last step of tank construction by painting all inner joints and unpainted outer surfaces with two coats of Acid-Causticbond Seal Coat paint. Unpainted outer surfaces should, of course, be primed first. Fig. 6 illustrates this procedure. When the last coat has dried thoroughly, label each tank with the name of the solution it is to contain. These are: PREHARDENER, DEVELOPER, BLEACH, CLEARING BATH, and FIXER.

THE WASH-WATER TANK

For washing purposes you will need one extra tank. Excellent for this is a discarded automobile battery case of the long narrow type (about 18½ inches long and 4 inches wide) which you can buy cheaply at any automobile junk yard. After draining it of all battery acid, dismantle it by first scraping away the sealing tar around

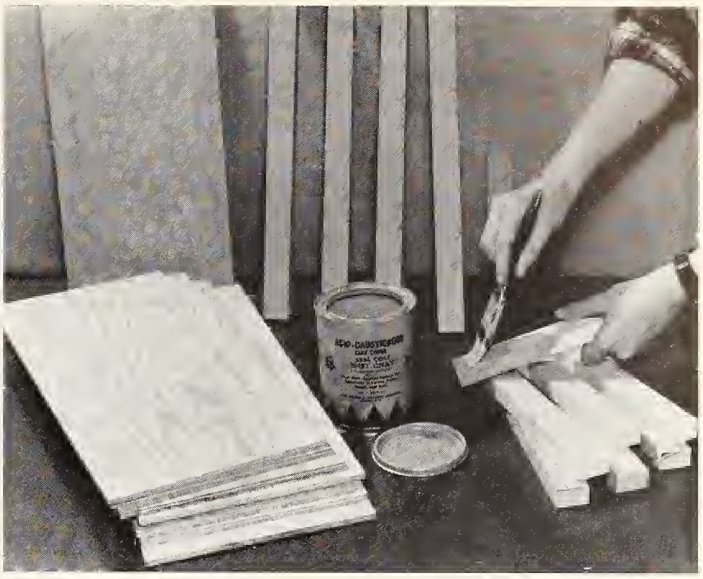


FIG. 2: First step in readying tanks is to apply acid and alkali resistant paint to one side of plywood sheets, all sides of pine units.

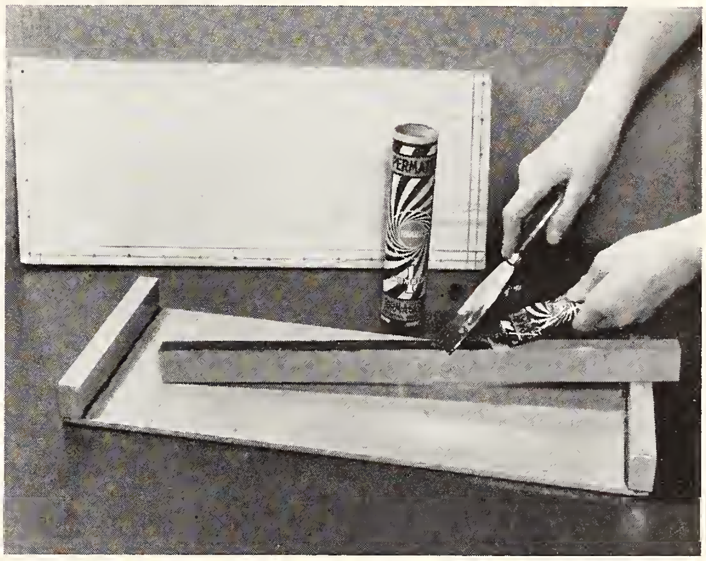


FIG. 3: Permatex, a joint-sealing compound, is smeared on base and end pieces, then one side is screwed on. Pre-drill holes.

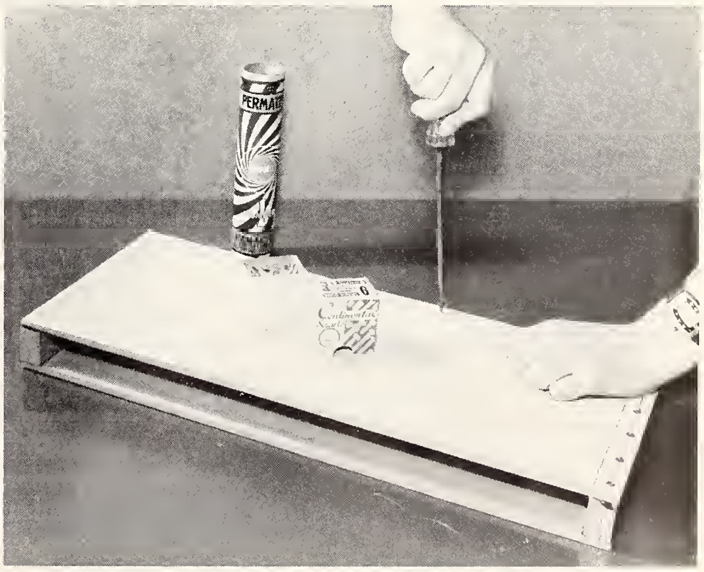


FIG. 4: Screws should be set up with maximum tightness to assure leak-proof joints. A brace and screwdriver bit will help this job.

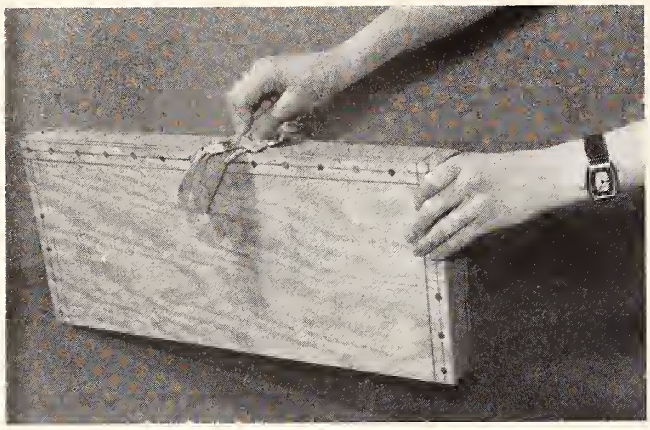


FIG. 5: Excess Permatex, forced out in process of screwing tank together, should be wiped away from all inner and outer joints.

the top edge joints with a screwdriver. Next gently crack the top with a hammer. Now grasp the lead connecting bars on top with a pair of pliers or forceps and gently pull the lead cells upward. Now knock out the two inner partitions which divide the case into its three cells and then scrub the case thoroughly inside and out with a stiff brush and warm soapy water. Follow this with a rinse of clear water. Finally drill a ⅛ inch diameter hole near each end of the base for water drainage, and this easily-made washing tank will complete your set of processing tanks.

THE RACK IS PLEXIGLASS

A rack to hold the film will be the next item to make. By far the best material for this is clear plexiglass, for it is easily fabricated, free of any tendency to contaminate the solutions, and, being heavier than water, will stay in place once it is set in the solutions. You can obtain the necessary plexiglass and its cement from any one of several plastic mail-order firms. A glance through the advertisements in a mechanical or handicraft magazine will supply you with the addresses of these concerns.

For each rack which you wish to build, order the following material:

2 round plexiglass rods ½″ in diameter and 8″ long
2 square plexiglass rods 17″ x ½″ x ½″
1 bottle of plexiglass cement

Also needed will be a medium-sized, clear-plastic hair comb from which the film-separating teeth for the rack can be easily made.

BEGINNING THE RACK

Here's how easy it is to make your film rack. Beginning at one end of each round rod, saw nine parallel grooves each ⅛ inch deep and spaced just 11/16 of an inch apart—a distance slightly greater than the width of double 8mm. (16mm.) film. These grooves will serve as settings for the comb teeth which will form the film separators on the rack. Notice these film separators in the closeup view of the rack shown in Fig. 7. On the reverse side of each rod directly opposite these parallel grooves saw two grooves, each ¼ inch deep and each placed exactly ½ inch from each end of each rod. From the center of each end of these rods saw lengthwise of the rod so that this cut will meet the ¼ inch deep groove at right angles, thus forming a ½ inch square flat surface at the ends of both rods. Before cutting, be sure that the flat surfaces so made at both ends of the round rods will lie in the same [Continued on page 282]

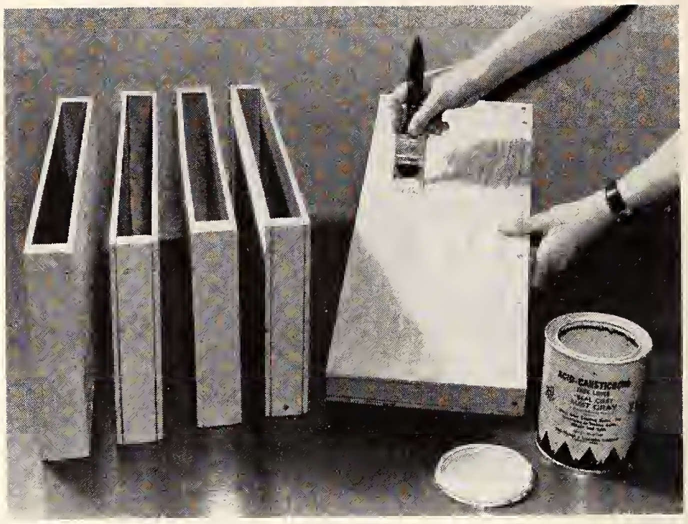


FIG. 6: Final operation after assembly is to paint remaining surfaces with the resistant paint. Let dry well between applications.

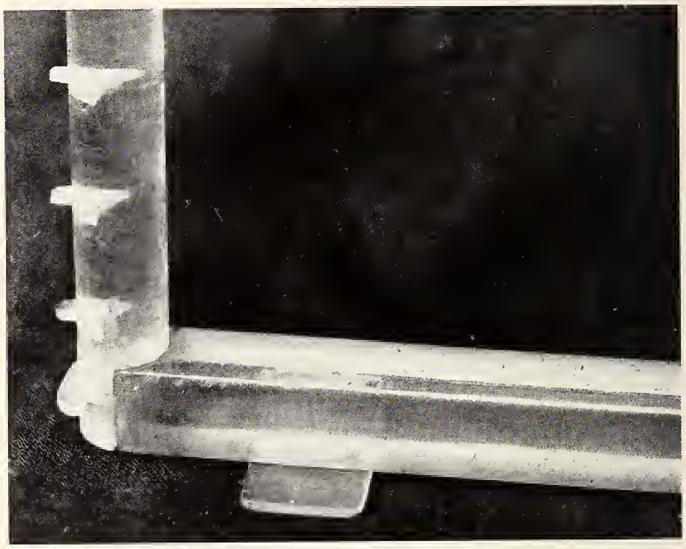


FIG. 7: A detail shot of the plexiglass film rack shows positioning of film separators, film mounting hook and protective pieces.

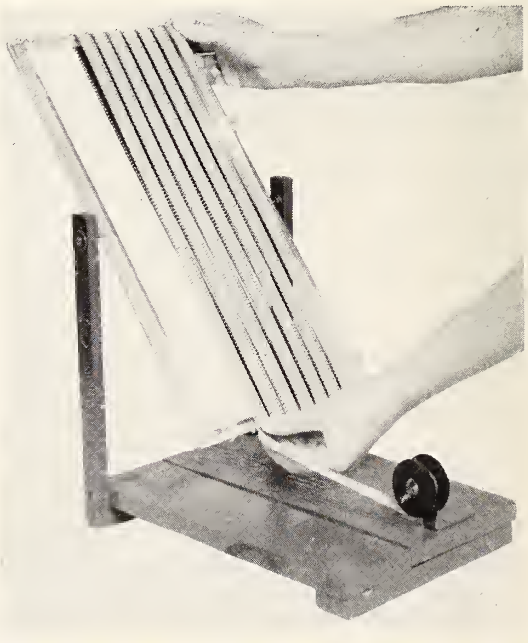


FIG. 8: This easy-to-make loading stand simplifies the operation of winding film onto rack. Rubber bands attach film to the rack.

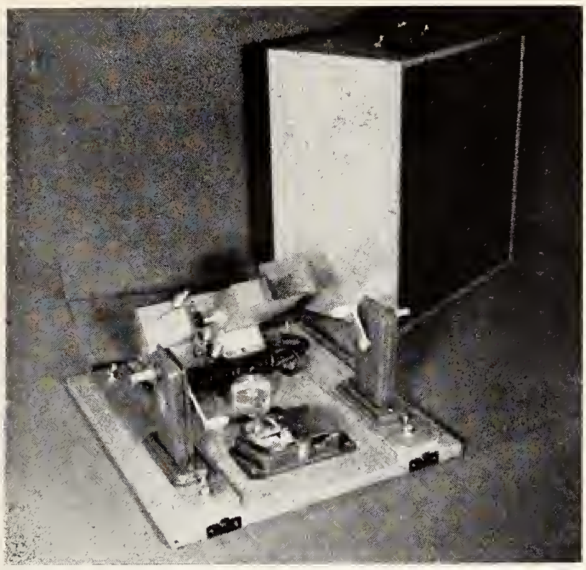


FIG. 1: Everything you need for editing—viewer, splicer, rewinds and cement—are here on this 14 inch mount.

Easy to assemble, efficient to use, this compact editing unit puts your tools where you want them

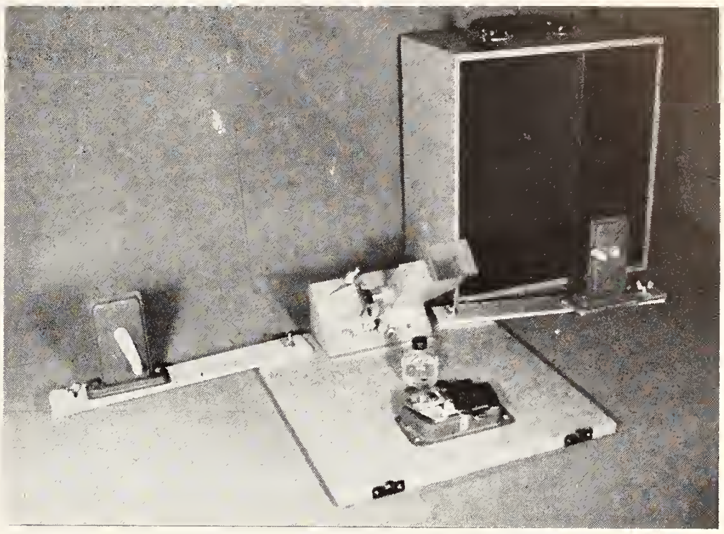


FIG. 2: The rewinds, mounted on two double-jointed arms, are here in alignment with film scanning path of the Kodak action editing unit.

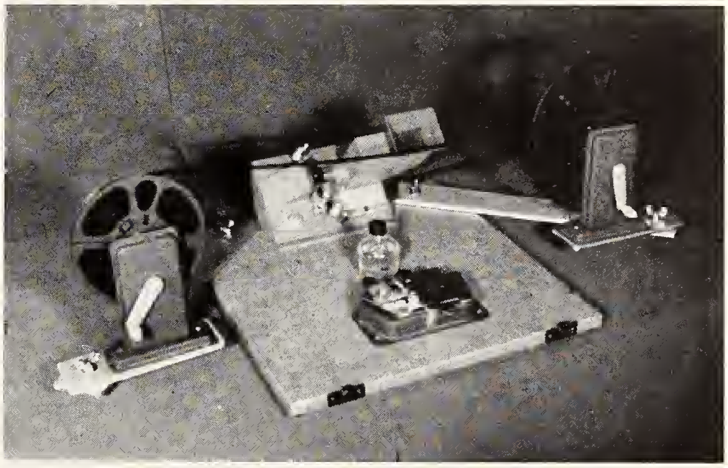


FIG. 3: Swung forward at the rear pivots and inward at the front pivots, reels can be lined up for splicing clear of the action viewer.

A SUITCASE EDITOR

HERBERT H. REECH, ACL

CONTRARY to John E. Closson, ACL—whose ingenious portable titler in September MOVIE MAKERS intrigued me no end—I have *not* been moving around a good deal lately. Matter of fact, as I told you last April (see *A Living Room Theatre*—Ed.), I live in an apartment and often there isn't too much room to move around.

Perhaps that was why, recently, I housed all my editing equipment in one portable unit. Included in this specially-made case (see the illustrations) are an action viewer with power cord, two rewinds on fold-away arms, a splicer and a bottle of cement. All are firmly fastened to the baseboard so that they are not displaced when stowed away vertically in the case. Fig. 1 shows the assembly ready for stowing (or for incipient use); Fig. 2 shows the rewinds aligned with the viewer's film path, while Fig. 3 illustrates how the double-jointed rewind arms can be swung forward to align with the splicer. The unit has proved handy in use, and it keeps your outfit dust-free between sessions. Perhaps you too may wish to construct one.

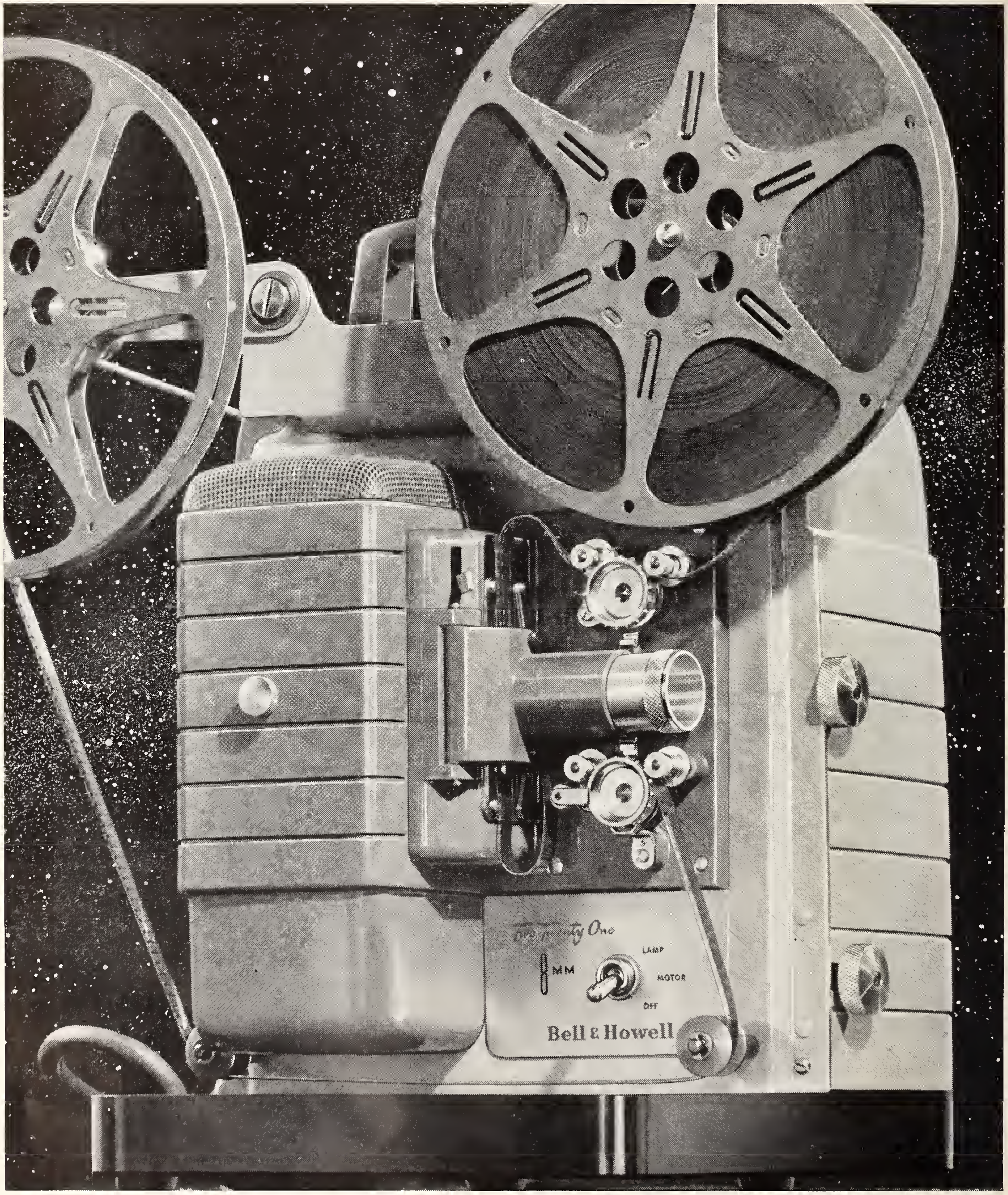
If so, begin by determining the dimensions of the case itself. These are controlled by two factors: the height and the length of your action viewer. The height of the viewer in position on the baseboard will determine how deep the cover of your case must be to accept it. I designed my case with an 8 inch depth, which will prove adequate to receive such viewers as the Kodak, Baia, Mico, etc. The Craig unit, I believe, will call for a slightly increased clearance; but you can measure this up yourself.

The length of your action viewer will determine how wide your baseboard should be to accept it comfortably. My setup provides enough room between the rewind arms for any unit up to 6 inches long. This in turn led me to dimension the baseboard as a 14 by 14 inch square.

With these dimensions determined, I found myself a sample-case maker in the classified directory and turned the job over to him. The case he constructed is plywood throughout, ½ inch thick for the baseboard and 5/16 of an inch for the cover unit. A modern Aerotweed fabric was used to finish the exterior of the case and both faces of the baseboard; a brown imitation leather lines the case's interior walls. Add a brown plastic handle, four clasps and the case-maker's job was complete. The cost —about $5.00.

I was now ready to begin the installations. The rewind arms, four in number, I fashioned from 3/16 inch flat aluminum stock, cut in two 12 inch lengths for the long arms, two 6 inch lengths for the short ones. In each end of the long arms, at a point 1 inch in, I drilled holes to accept ½ inch screws. In one end only of each short arm I drilled similar holes, again 1 inch in from the end. The short arms were then drilled [Continued on page 281]

DEBUT!

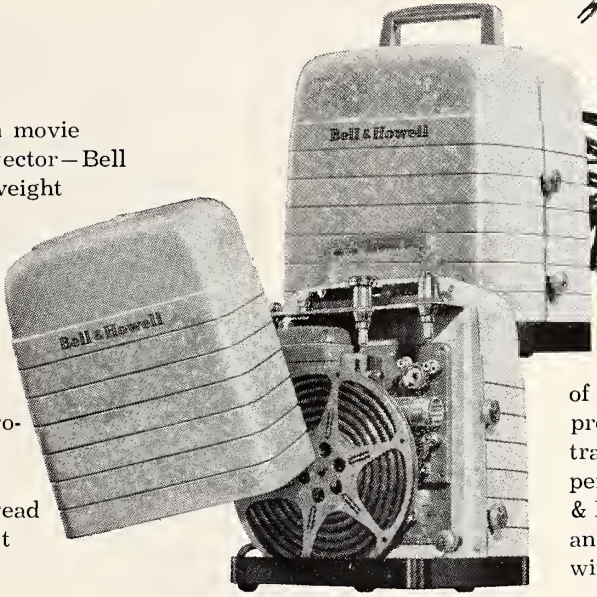


Guarantee: During the life of the product, any defect in material or workmanship will be remedied free (except transportation).

It's the fabulous, new Bell & Howell 8mm home movie projector!

"so easy to use!"

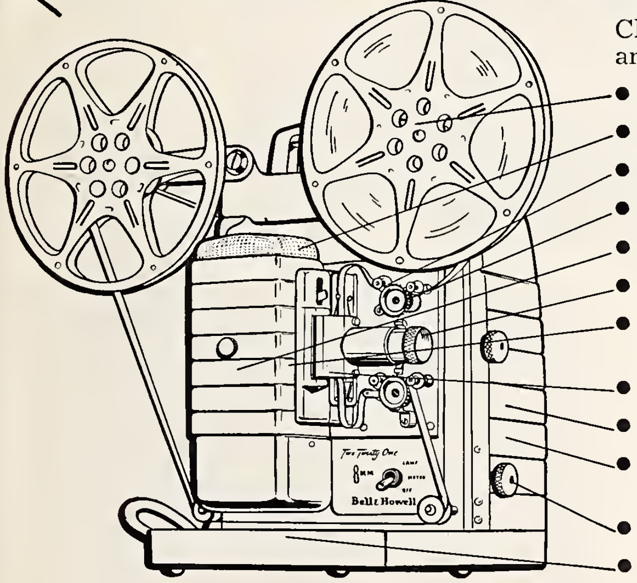
Here is what every 8mm movie maker wants in a fine projector—Bell & Howell quality, light weight (12 pounds), modern design, sparkling performance—all at a truly modest price. This is the new 221 that puts more light on the screen than any other make of 500-watt movie projector—that shows sharp, bright movies up to 6 feet wide—that is a snap to thread—that runs so quietly—that *never* needs oiling.



"perfect family gift!"

You'll be proud to give or receive this new member of the fine family of Bell & Howell products. The 221 is precision-built in true Bell & Howell tradition to give a lifetime of trouble-free performance. Now offered by most Bell & Howell dealers on liberal terms and trade-ins. Price subject to change without notice.

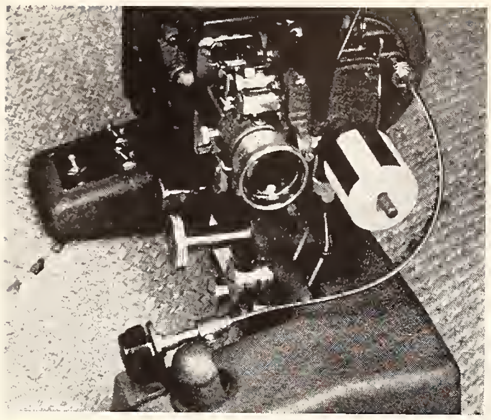
Perfect mate for any 8mm movie camera!



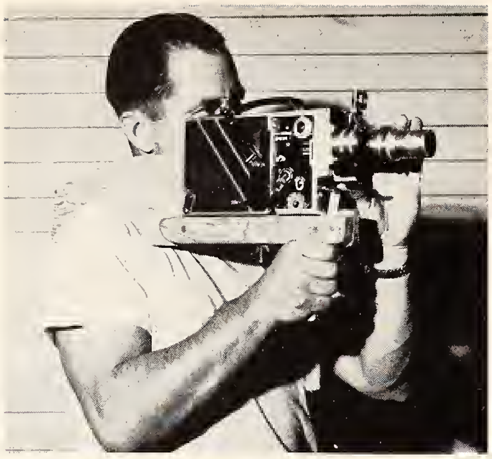
Check these features against those in more costly projectors and you'll agree it pays to invest in Bell & Howell quality!

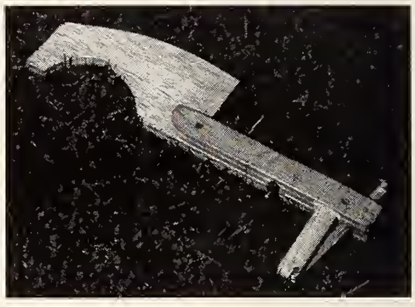
- 400-ft. film capacity for full half-hour show.
- Forced draft ventilation for lamp-house.
- Easy, fool-proof threading.
- Undercut rollers and sprockets prevent film scratching.
- Die cast aluminum housing.
- f/1.6 Filmocoted lens.
- Three-tooth shuttle for safety in running film with damaged perforations.
- "Swing-out" aperture gate.
- Compact, modern styling—8" x 8" x 12".
- Carrying case of strong, mar-proof, lustrous, gray-and-maroon Tenite.
- Convenient tilt device.
- Space for storing spare reel.

Bell & Howell *makes it fun to make (and show) movies!*



CONVENIENCE in projector speed control is achieved by extending fixture to front side of unit with a length of auto-radio turning cable. The strobe cylinder is fitted to threading knob, scanned by neon.



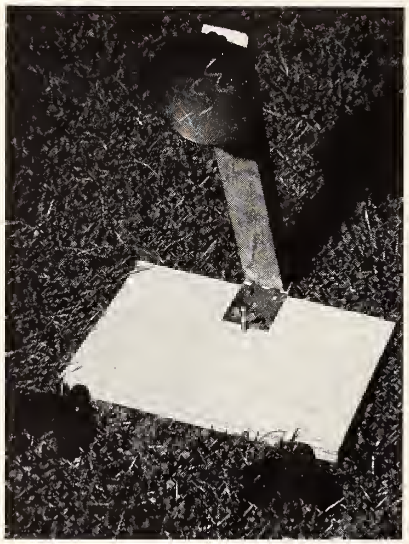


PLYWOOD but practical, this simple gunstack mount carries the weight of its heavy camera close to body and on the shoulder, not braced in arm pit. Camera-button trigger is in right hand, with left free to focus.

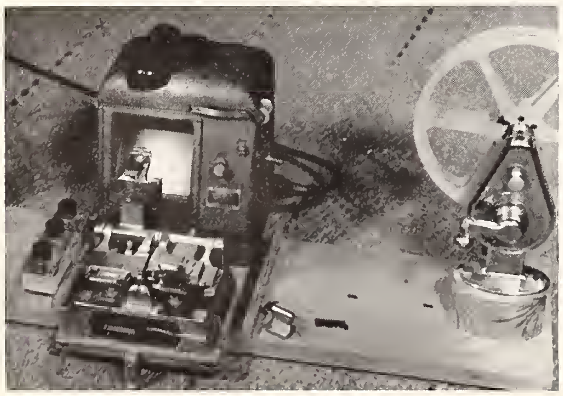
GADGETS GALORE

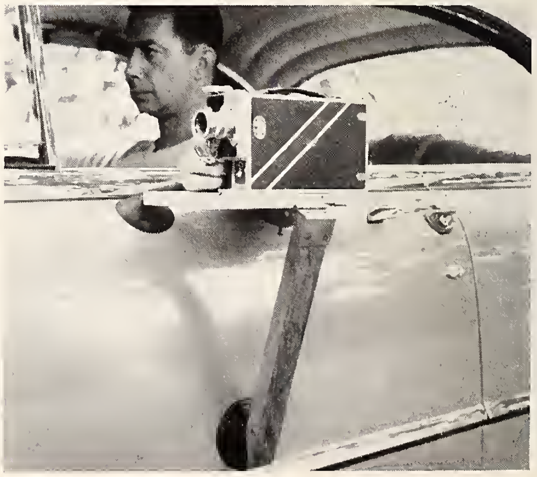
Designed and made by WARREN A. LEVETT, ACL

GOOD SPLICES call for good light, and this pilot lamp provides it. Note also that base of rewinds has been built up to accept 2000′ reels. Splicer and editor are mounted on a front-to-back slide so that each may be aligned exactly with rewinds.

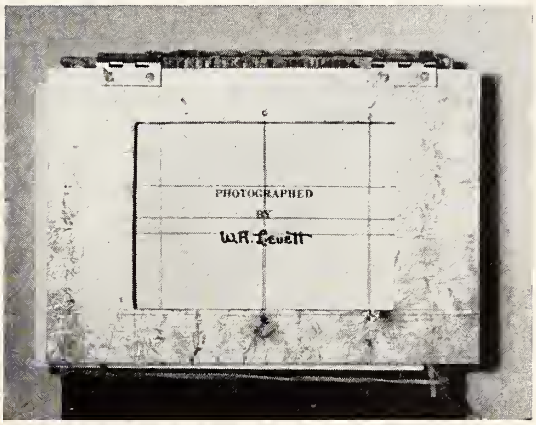


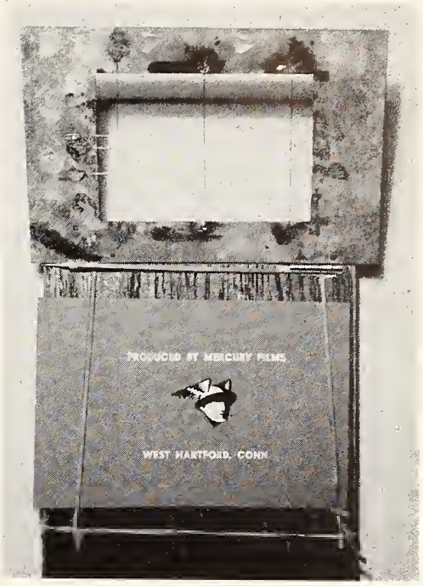
THREE suction cups, one on a hinged arm and two on the baseboard, create a solid camera mount for shooting from a moving car. Outside position of camera does away with distortion of shooting thru windshield.





EASY CENTERING of your title cards is achieved by hinged frame in position seen below. Title is aligned with vertical and horizontal cross wires bisecting the frame, then it is lifted out of way. Rubber bands (right) hold cards.

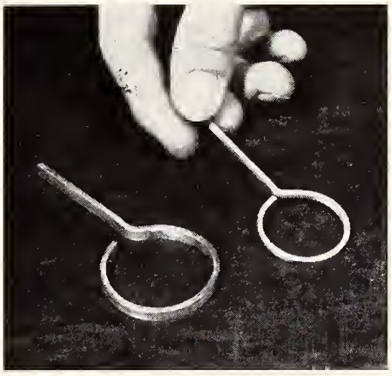




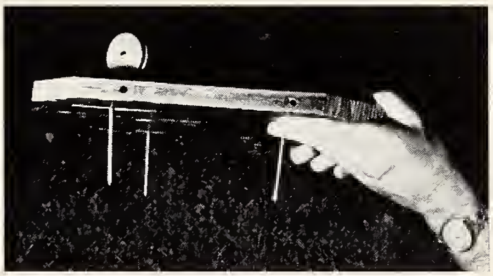
NECESSITY, that proverbial mother of invention, brought forth this bevy of brain-children from only one ingenious amateur. And the individual outlay in cash, says the author, was so small that the figures have long since been forgotten.

It would be difficult to decide which of these gadgets is the more gifted in its efficiency of answer to a specific need. Perhaps the low-angle camera platform (directly below) should get the nod as the ultimate in simplicity. But it is hard to hold back one's vote for the gunstock mount, the car camera bracket or the remodeled editing board.

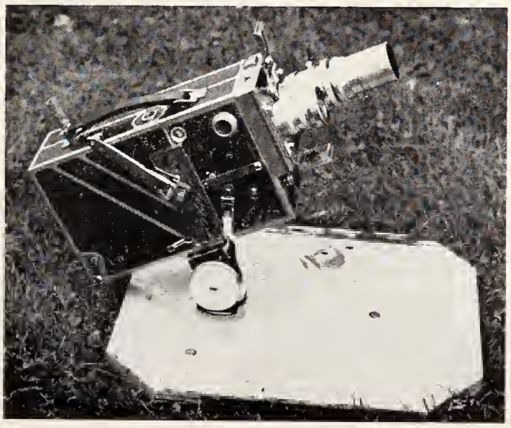
The point is that each and every one of these ingenious inventions was devised in answer to a practical filming need. Movie Makers believes that many other amateurs have designed equally effective do-dads. We invite you to share them in these pages.



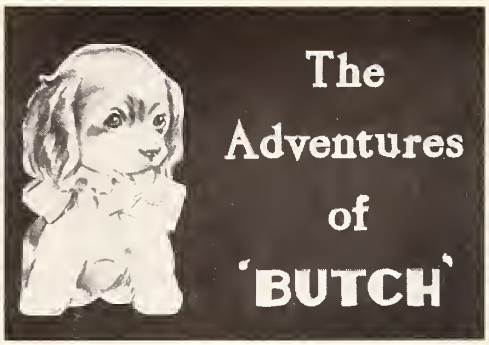
STRIP BRASS, formed to the ring and handle shape shown above, create a positive focusing control when spring-fitted over focusing ring of lens. Setting may be changed during camera operation without fumbling and the danger of your fingers appearing in picture.



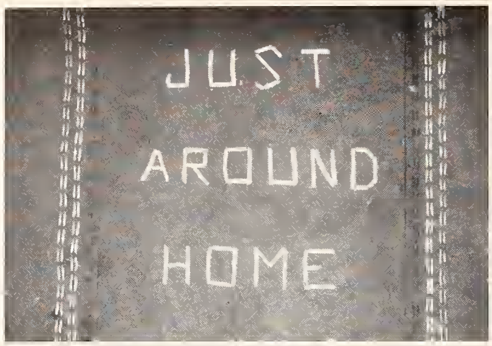
THIS SMALL BOARD, fitted with a pan and tilt tripod head, has three spikes driven through it to create (when pressed into the ground) an ingenious low-angle camera mount. Unit is ideal for insect pictures.



Frank E. Gunnell, FACL



GREETING CARD sketches, simple and appealing, provide effective decor in homemade titling.



THE BACKGROUND of this title by the author is a dresser scarf, letters shoestring potatoes.

THE AUTHOR acts out his simplified titling system as outlined.

TAKE YOUR TITLING EASY!

JOHN HAUTZINGER

FAR be it from me to deprecate the designs or the designers of these super-duper titlers we have been seeing in Movie Makers. I have no doubt there have been dozens, perhaps tens of dozens, of readers who have threaded their way through these blueprints—and actually built one of these awesome things. But I am not among them.

For I believe in taking my titles easy. I hold that if you have a camera in one hand and a roll of film in the other, you have all the essentials for making effective captions. Well, perhaps a tripod makes it easier; but it's not a must. And if you want to see what I mean, let's take a few examples . . .

For instance, let's say that you have just come home from your vacation trip in the Rocky Mountains. You have some beautiful mountain scenes, but now you're at a loss as to how to title them. Well, look around the house. See that big box of pretzels on the shelf in the kitchen? The thin ones with the straight stems? You can do your lettering with them. The brown pretzel sticks will give that rustic effect. They'll look just like logs in your movies. For a background, how about that piece of knotty pine wallpaper that was left over when you papered your playroom? That will make a swell background for your pretzel-stick titles. Just lay the paper down on the floor, space out the pretzel-stick letters—and shoot!

There are dozens of other titling aids around the house, just waiting for your questing eye to discover them. Alphabet noodles work nicely for lettering, especially where the background card is small in area. In the same class with the pretzel sticks are matches, toothpicks, twigs, pine needles and the like.

And speaking of pine needles reminds me of an impressive idea for titling that hunting or fishing film. Tack a sheet of cardboard against a suitable safe backstop, borrow Buster's .22 rifle and a box of shorts—and *shoot* the lettering of your lead title in the cardboard. The trick is to expose a few frames after each new shot so that on projection your marksmanship looks as if it were done at rapid fire.

For decoration of your more elaborate titling efforts you also will find the home a mine of movie making ideas. Magazine illustrations, both editorial and from advertising, are often effective as backgrounds or as spots, and many amateurs keep a file of them against future needs. Perhaps even easier to use because of their relative simplicity are the line drawings and colorful sketches generally employed on greeting cards. Our illustration should give you an idea of how pleasantly this works out.

For a marine picture or a record of an ocean cruise, how about lettering out your lead title with a piece of light rope? You could probably get the same kind of tie-in for your dude ranch vacation film. And for that day at the beach your film certainly should have its main title spelled out in the sand.

There are several ways of executing this effect. Probably the easiest is to film someone's hand actually incising the title letters with a sharp stick into an expanse of wet and hard-packed sand. This will give an engraved effect, with the letters below the surface of the sandy background. Then there is the opposite method, in which you form letters in advance with moistened sand so that they stand out above the background in bas relief. Use side lighting in both cases.

Any talk of sand-written titles, of course, always brings up the dramatic effect of having a breaking wave seem to wash up on the empty beach and then, as it recedes, reveal the title lettering in the gleaming sand. This trick is accomplished through the use of reverse motion, as follows: begin by lettering your title in a wet strip of beach just after a wave has receded. Then, as succeeding waves break over this lettering, film the action with your camera upside down in relation to the title. When this strip of film is reversed end for end in your editing, the shot will commence with an empty patch of sand and conclude with your wave-written title.

One amateur we know even simulated these conditions at home—and it might have been easier that way than working with real waves. He be-

[Continued on page 278]

From pretzels to pictures, urges this amateur, you will find the makings of attractive titles around the house

FOREGROUNDS A LA CARTE

With ingenuity and imagination, the cameraman may often remold nature nearer to the heart's desire

N. P. HARIHARAN, ACL

OMAR KHAYYAM, he of *The Rubaiyat* fame, was of course a Persian . . . while I am a Hindu. But Persia, although not adjoining Mother India, is close to it geographically and, I am led to think, spiritually as well. For was it not in *The Rubaiyat* that this Persian poet sang:

Ah Love! could you and I with Him conspire
To grasp this sorry scheme of things entire,
Would not we shatter it to bits—and then
Remould it nearer to the heart's desire!

On a far lesser level, perhaps, it has long seemed to me that this ability to remold the natural world nearer to the heart's desire is one of the truly creative opportunities offered the amateur movie maker.

Take the matter of foregrounds, for instance, or even backgrounds. Hollywood has been remaking both of these for years, in operations ranging from the simplicity of planting a tree branch or two in a barren foreground to the complexity of a projected process background depicting an entire New York City skyline. We amateurs, of course, cannot aspire to this latter legerdemain. But we *can* do something about remaking the natural world on a small scale.

I touched briefly on the matter of portable backgrounds in my June discussion, *A Camera Cradle of Many Uses.* My arrangement consists of two hinged sections of plywood, 2 by 4 feet each, over which I can drape lengths of cloth or paper of a color suitable to the subject being filmed. I have found this setup invaluable in adding clarity and simplicity to my closeup shots of flowers, birds, butterflies and small insects in the backyard garden.

The amateur also can do more than most of us think to increase the effectiveness of his foregrounds. I noted with the greatest interest, for example, that Glen Turner, ACL, last year's Maxim Award winner, created the great majority of his delicate dance settings for *In Fancy Free* by the simple expedient of double exposing miniature foreground frames over his ballet patterns. Much of the same effect can be created wholly without double exposure by placing scale models of suitable objects close to one's camera and then shooting the scene with a wide angle lens.

I recall one holiday at a beach resort where I came across a superb setting. The sky was a brilliant blue; the waves broke on the golden beach in cascades of white surf, and the shoreline curved away to the background with a gentle symmetry. But there simply was no foreground to give the entire picture depth.

So, using pebbles and loose earth, I built a small mound about 2 feet long, 1 foot wide and 6 inches high. Off center on the top of this I planted a miniature palm tree (purchased at a souvenir shop), and I then placed my camera at a low level behind this half-pint sand dune. The resulting scene, shot with a wide angle lens, was an artist's dream.

However, make-believe in miniature is not the only form of foreground which the amateur can create nearer to his heart's desire. As you will see in the accompanying illustrations, the full-scale real thing often may be brought to bear on the foreground composition of one's picture. In this instance my script called for a shot of an Indian girl striding along a sandy roadway toward the village school. But, as you will note in Fig. 1, the roadway looked more like a desert than a village setting. Fig. 2 shows how I enlisted the aid of a young neighbor as a "grip" to hold the tree branch arched over the schoolgirl's path. Fig. 3 pictures the resulting composition.

And if this isn't nearer to the heart's desire, I've been wasting a lot of color film.

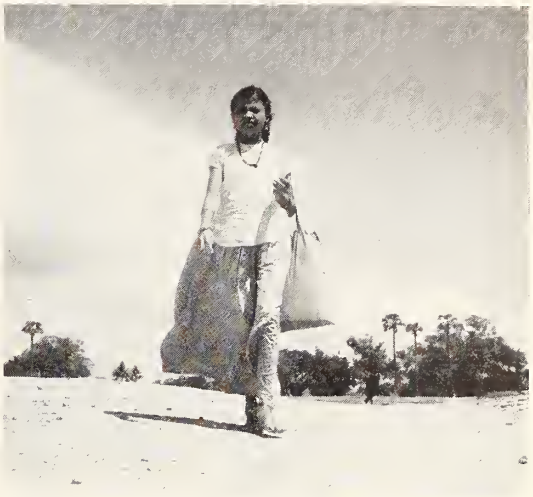


FIG. 1: Bleak and barren was the natural setting for this medium shot of a Hindu maid school-bound.

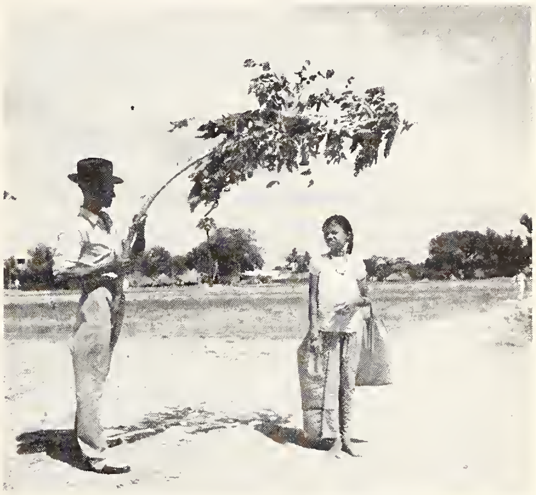


FIG. 2: With the aid of an obliging neighbor as a "grip," a curving branch was held as a foreground.

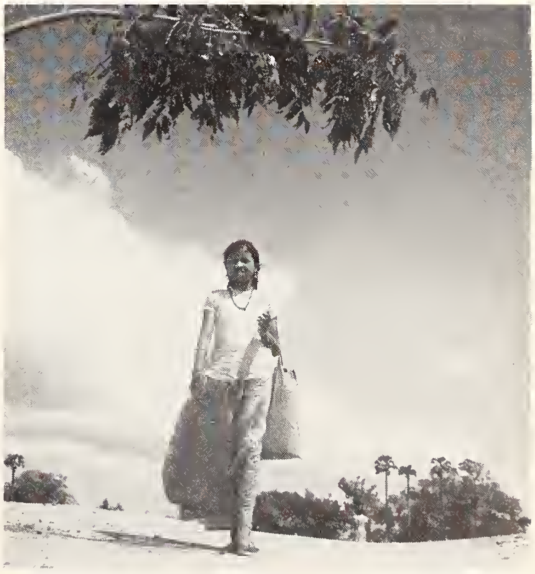
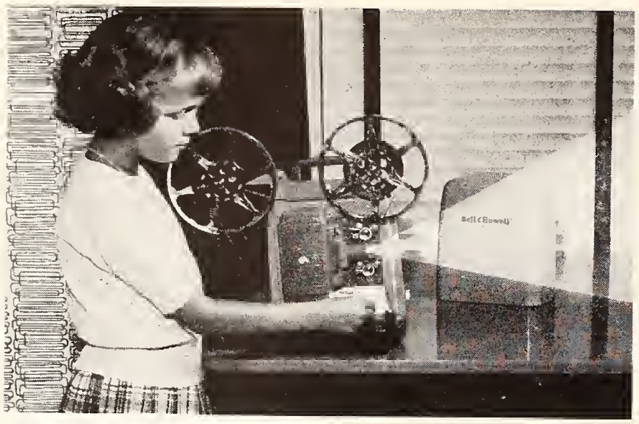


FIG. 3: Appealing and alive is the composition resulting from this creative faking. Note cross light.

Bell & Howell's new Eight

High in quality, low in price are the buy-lines of B&H's new 221 projector


LIGHT IN WEIGHT and easy to operate, the new Filmo 221 projector will make a strong bid to all members of a filming family.

PRICED at under $100, the new 221 Bell & Howell 8mm. projector should be good news for all 8mm. filming fans looking for a quality product at a comfortable price level.

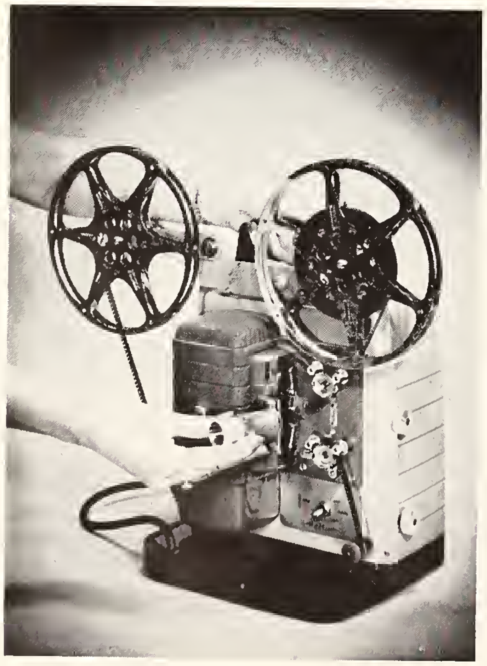
One's first impression of the 221 is created by its smartly-styled gray and maroon case, which measures only 8 by 8 by 12 inches in its outside dimensions. Molded of mar-proof Tenite, the case combines with the die-cast aluminum housing of the projector itself to hold its weight down to only 12 pounds. Inside, which is reached by snapping off the near side of the projector case, one finds stored an extra reel, the power cord and, in one compact locale, all of the projector's operating parts and controls.

These latter are simplicity itself. Fold-away arms for the 400 foot feed and takeup reels are at the projector's top. From the feed reel in front, the film travels in a conventional path through the feed sprocket, down through the gate and out over the takeup sprocket. Front and rear rollers at the projector's base then carry the film back and upward to the takeup reel.

Safety of film handling, however, has not been sacrificed to simplicity in the 221's design. For both sprockets and all rollers in the unit's film path have been recessed so that no metal touches any part of the picture area. A new swing-out gate not only facilitates threading, but it makes cleaning of this vital area an easy and effective operation. Further, accurate focal registration of the film as it passes through the gate is achieved by side tension, not by direct frontal pressure on the film against the aperture plate. Even the pull-down claw is three-toothed in design for safety in running film with damaged perforations.

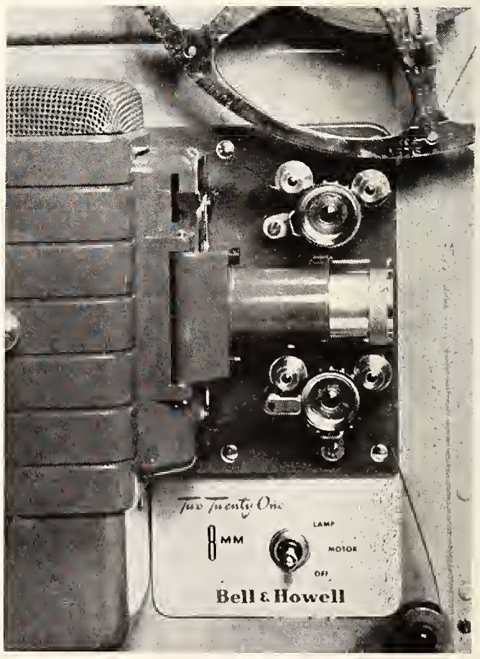
The operating controls of the 221 are concentrated in a single, three-place switch which actuates the lamp, the motor and the unit's rewinding function. In this latter operation no switching of feed and takeup reels is required before going into swift action. A simple framing device is ready to hand just above the lens level, with conventional tilting and hand-testing knobs rounding out the essential controls.

The optical system of the 221 offers an *f*/1.6 projection lens and a condenser unit, both Filmocoted, which (Bell & Howell says) put more light on the screen than any other 8mm. projector with a 500 watt lamp. Approved by the Underwriters Laboratories, the 221 will operate on 90 to 130 volts of alternating current. And, despite its attractively low price of $99.95, this new 8mm. projector carries with it Bell & Howell's customary lifetime guarantee.



A SWING-OUT film gate (left), a new feature in B&H design, will make film threading easy and aperture cleaning effective. The maximum reel capacity is 400 feet of 8.

A SINGLE SWITCH controls motor, lamp and the rewinding system in the 221 projector. Twin sprockets are of the tuck-in type, adding to unit's simplicity of operation.



News of the Industry

Up to the minute reports on new products and services in the movie field

Data disc The Kelly Cine Calculator, a 4¾ inch plastic disc with revolving scales on both faces, is now available to the amateur filmer in an 8-16 model. Among the technical data supplied are figures on depth of field, field of view, hyperfocal distance, filter factors, film travel per second, exposure index conversion tables and other subjects.

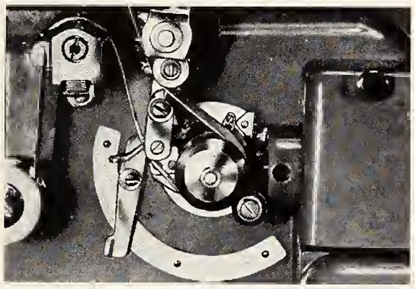
The calculator, which is made in England, will be distributed in the United States by Florman & Babb, 70 West 45th Street, New York 36, N. Y. The unit lists at $3.95 with its accompanying instruction manual.

Double-perf sound Magnetic sound on double-perforated silent film, always the ideal of the amateur movie maker, is now a technical reality. This, the most significant advance in the magnetic sound medium since its advent a year ago, was announced by the Bell & Howell Company last month.

This important new facility of the company's Filmosound 202 magnetic projector was made possible by the addition in the film scanning path of a small, rubber-covered roller. The roller, pressing firmly against the outside face of the film, holds it in intimate contact with the recording and playback magnets—thus eliminating the flutter or sprocket hole modulation which formerly plagued double-perforated sound operations. The audio quality claimed by Bell & Howell for this new design is "excellent voice and music at 24 frames per second, excellent voice and good music at 16 fps."

The B&H Soundstripe on double-perforated film will be 30 mils wide and will be placed outside of the perforations along the edge of the film nearest the projector. As with the wider stripes for single-perforated film, this Soundstripe service will list at 3½ cents per film foot.

Addition of the new roller will have no adverse effect on the 202's ability to record and reproduce on the established 50 and 100 mil stripes. In fact, the roller should improve this function, if anything. For, the more accurate the contact between a magnetic stripe and the magnets which act on it, the better the resultant sound quality will be. For those already owning the 202 projector, Bell & Howell offers a factory conversion to the newer design at a cost price of $35.



MAGNETIC SOUND on double-perforated silent film is now made possible on the Filmosound 202 recorder-projector by the addition of a rubber-covered roller in film scanning path.

Copyright catalog The Library of Congress has announced the publication of the latest semi-annual issue (July-December 1951) of the *Motion Pictures and Filmstrips* section of the *Catalog of Copyright Entries.* The booklet lists some 1200 theatrical and non-theatrical motion pictures and filmstrips copyrighted during the second half of 1951.

The catalog is available at $1 from the Register of Copyrights, Library of Congress, Washington 25, D. C.

Projector stolen A Bell & Howell 8mm. Regent projector, complete with its carrying case and three empty reels, has been stolen from the home of Edward Stolcz, ACL, 780 Beck Street, New York 55, N. Y. The projector carries the serial number 823502. Anyone to whom this machine is offered for sale is requested to get in touch with Mr. Stolcz or to report the matter to the New York Police Department.

Films for rent Listing over 150 feature films and 500 reels of short subjects, the new 1952 catalog of the National Cinema Service, 71 Dey Street, New York 7, N. Y., is now going in the mails. A postcard request to that firm will bring you your free copy.

Among the 16mm. sound films offered for rent are *Destination Moon* and *Mickey Mouse*, both in color, as well as *The Jackie Robinson Story*, *The Golden Gloves Story*, *Two Lost Worlds* and *The Boy From Indiana*, in black and white. National Cinema ships throughout the United States.

Sun dial In the Sundicator, a pocket-sized, plastic computer, the complete movements of the sun have been reduced to simple chart form, making it possible for the photographer to predict the exact angle of the sun's light at any hour on any day of the year.

The Sundicator, which was designed by Benjamin B. Crocker, ACL, is available in two models: No. 40 for latitudes

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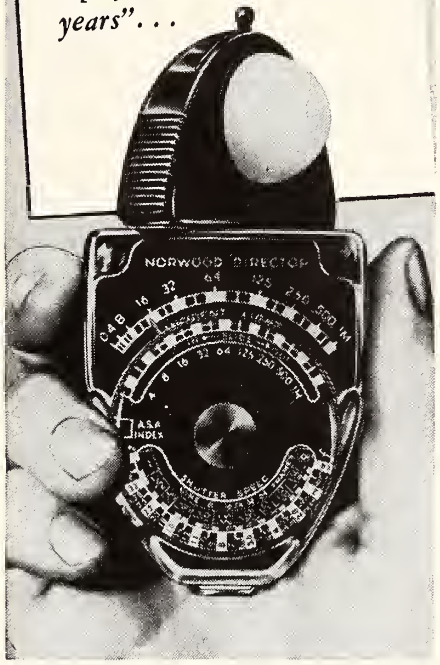

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■ BOLEX Standard 8mm., *f*/1.5 Switar, $225.00; B&H Companion 8mm. camera, *f*/2.8, $56.00; EK Model #60, 8mm., *f*/1.9 lens, $49.50; Keystone 8mm., *f*/1.9 lens, $29.50; Natco sound projector, L.N., $195.00; Revere SOF projector, guaranteed, $195.00; Movie Mite SOF projector, L.N., $150.00. Equipment and film bargain lists free, state MM. FRANK LANE, 5 Little Bldg., Boston, Mass.

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T. J. HARGRAVE, chairman of the board of the Eastman Kodak Company, receives 25-year pin from R. G. Satterwhite, president of Kodak's 25 Year Club. Dr. A. K. Chapman, Kodak president, presented the Eastman Memorial Medal.

in the northern United States, No. 34 for latitudes in the southern U.S. It retails at fifty cents direct from the manufacturer, Crocker Films, Inc., 108 Marlboro Street, Boston 16, Mass.

Films on filming Good news for harassed movie club program chairmen is the six reel series of films on filming produced and distributed by the Harmon Foundation, 140 Nassau Street, New York City.

The pictures, which are one reel each of 16mm. silent film, include the following titles: *How To Use Your Camera, Common Mistakes and Their Correction, Exposure and Exposure Meters, Film Editing, How To Use Filters* and *Lenses and Their Uses.* They may be rented separately or in series, at $2.00 per subject per showing.

Ideas pay A total of 7465 suggestions—more than one in every three submitted by Kodak men and women during the first half of 1952 —have been adopted by the company, for a total in cash awards of $129.242 over the period. The grand total under EK's idea award system has now mounted to $1.532,000 since the practice was established by George Eastman in 1898.

Appointments J. M. McBride is the new western sales manager for Ansco . . . Kodak has named N. S. Kocher manager of film manufacturing, Dr. L. K. Eilers, assistant manager . . . Kalmann Spelletich, jr., now is assistant sales manager at Victor Animatograph.

Sherman Price, wartime producer of *Fighting the Fire Bomb*, has been named director of distribution for Princeton Film Center . . . Radiant Screen has appointed E. L. Schroeder midwest district manager . . . J. P. Salis is now with Kalart, distributors of the Craig splicer, as technical sales representative in the midwest.

Bull's-eye Based on the familiar title target method of camera alignment, the Bull's-Eye Camera Centering kit now makes that system available commercially in one handy assembly. Included in the kit are three targets of varying sizes (3½ by 4¾, 7½ by 10½ and 12 by 16 inches), as well as an eight page illustrated instruction booklet.

The Bull's-Eye Camera Centering kit was prepared by John C. Sherard, founder president of the 8-16 Home Movie Makers, ACL, club in Kansas City, Mo. It is being offered for sale, at $2.95, by Bull's-Eye Photo Products Company. P.O. Box 8174, Plaza Station, Kansas City, Mo.

Take your titling easy!

[Continued from page 274]

gan by filling a large photo-darkroom tray with wet, hard-packed sand. (Any tray will do, of course, as long as it is large enough so that its edges keep out of the picture area.) Block letters of a contrasting color were then impressed into the sand and measures were initiated to create some likely-looking "sea water." A few drops of laundry blueing in a bucket of water imparted the desired color; a handful of soap chips whipped into solution made the expected bubbles, and a pinch of powdered chalk created that foamy look of breaking waves.

With the title wording upside down to the camera, a few feet of the exposed title were shot and then the bucket of sea water was slopped in to inundate the lettering. By shooting at 32 frames per second, the movement of the water was slowed just enough to give it a sense of bulk and weight necessary to the illusion. When the finished scene was reversed end for end in editing, the effect of a wave rolling and foaming away to reveal the title was remarkable.

Variations of this reverse motion technique involving the use of "blow-away" letters are limited only by the subject matter of the film and the imagination of the filmer. Let's consider, for example, two of the most popular of amateur picture subjects — the birthday party and the wedding.

For the birthday, why not outline a simple lead title with the pinpoints of light from candles on a cake? As you film it, the actual action would run, say, three feet of the illumined title and then three feet of the birthday boy blowing out the candles. But treated in reverse motion, the effect on the screen would show your moppet making with the magic as he seems to blow flames *onto* the candle tips. And for the wedding film, of course, it should be an easy exercise to lay out your caption in lines of colored confetti which, after a moment, are blown into oblivion by the breath of an electric fan. Other ideas for other subjects might include fall leaves for that film of autumn's annual show, tiny spring flowers for . . . well, you get the idea.

Closeups—What filmers are doing

William Messner, ACL, of Teaneck, N.J., walked off with most of the loot in the Mineola Fair film contest, held last month on New York's Long Island. *Maxine's Career* earned him the Grand Award in the competition as well as first place in the family class. *Hands Around the Clock* placed first in the story class; *Blades and Sails* placed first in the sports class, and *Fire Fighters' Field Day* came in third in the newsreel class.

Bert Seckendorf, ACL, of Brooklyn, won second prize in the documentary class with *A Bit of Southern Charm*, while Seymour Kamen, ACL, of Hempstead Lake Park, L.I., placed second in the family class. Sam Fass, ACL, of Brooklyn, garnered two awards, first place in the animal class and first place in miscellaneous, the latter for *Ice Follies—1952*. M. W. Obermiller, ACL, of Lynbrook, L.I., placed first in the gardens and flowers class.

We had the pleasure of a visit with Madeline M. Lemperle, ACL, of Rensselaer, N.Y., the other day when she brought in her film on Ireland, shot during her visit there about two years ago. She is still in the process of editing some of the footage exposed at that time. This particular picture, we thought, has many finely composed shots of the Irish countryside, reminiscent in feeling of Turner's paintings.

The postman, some novelist has assured us, always rings twice. If indeed such is the case, it looks as if Al Morton, FACL, has been reading the right books; for he rang ACL's doorbell twice last month—and mighty glad we were of it.

On from Salt Lake City with his wife Thelma, Morton was in town for the annual convention of mail carriers held here in New York City. Matter of fact, he was attached to his delegation as official photographer and cinematographer and was charged with covering their entire trip. Some job! New York, inhospitably enough, didn't help him any by raining out the carriers' scheduled Sunday parade. But they got the same ceremony in later, on a bright, sparkling Thursday.

CHARLIE SEE, ACL, generally behind the cameras of his Hollywood Picture Service, a still picture unit, sneaks a pose with Arlene Dahl.

En route home to Muskegon, Mich., from Washington, D.C., H. Earl Morton, ACL, stopped off in New York City long enough for a talk with us about his home club, the Greater Muskegon Amateur Movie Club. Also on the agenda were the coming state-wide competition sponsored by the Michigan Council of Amateur Movie Clubs, and the exceptional pictures he's been getting in recent weeks of Lake Michigan on the rampage. Mr. Morton uses his B&H 8mm. camera mostly for family and vacation shooting.

Livingston Wever, ACL, "Joe" to us, came up from Cocoa Beach, Fla., for a fling in the Big Town and took time out to call on us and talk about filming. Also from Florida, this time Coral Gables, Cole Musilek, ACL, and his wife, Fan, paid us a visit. Cole has a Bolex H-8 and is primarily interested in vacation films, although of late he and other members of the Miami Movie Makers Club, ACL, have developed a keen interest in story work.

Karl Hoffman, ACL, with Mrs. Hoffman, stopped off on their way to Scituate, Mass., their annual vacation grounds. He showed us the documentary he is in the process of making on the famed Marshfield Fair.

From farther afield were Guilherme Pereira Da Rosa, ACL, and Senora Da Rosa, of Lisbon, Portugal. Senor Da Rosa, a publisher, started his filming some years ago with a Eumig 9.5mm. camera, now has a Bolex H-16 and a Bell & Howell. He works only in black and white, from preference, and uses a Revere tape recorder for his sound.

Back here at home we had a pleasant visit one recent afternoon with Nick Perito, ACL, a new member from Kew Gardens, N. Y. Uses a Revere Eight.

Charlie See, ACL, of Los Angeles, is on a European jaunt. He wrote us from Paris last month to airmail him names and addresses of clubs and ACL members; hope he had the chance to use them.

In Holland he was to screen his film, *Royal Netherlands Visit to Los Angeles*, for Queen Juliana and Prince Bernhardt; the picture was shot on the occasion of the royal couple's visit to this country this year. Charlie has a still photo service in L.A., which explains the presence of the glamour gal in our illustration.

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8 CLUBS 16

Philadelphia The season's opening session of the Philadelphia Cinema Club offered a film program led off by two travel films by Belford Neff—*Zion and Bryce Canyons* and *Crater Lake*. Two additional color sound films, *Harnessed Lightning* and *The Questing Mind*, borrowed from the General Motors Research Laboratories in Detroit, completed the screening.

Metro calendar The four September sessions of the Metro Movie Club, of River Park, ACL, in Chicago, provided a lively send off for the new season. The first weekly program offered *In Fancy Free*, 1951 Maxim Award winner, by Glen H. Turner, ACL; *Life Along the Waterways*, by Roy Wilcox, ACL, and *Introduction to Jazz*, by S. David Saxon.

Calumet Movie and Slide Club, of Hammond, Ind., staged the second program. Pictures shown were *Passing of the Backhouse* and *That Time Again*, by C. Ohr, and *Once Upon A Nickel*, by Vincent McArty. A short business meeting and a roundtable discussion of filming problems were featured on the third program, which also included the screening of *The Cinematographer*. Final session of the month was feature night, the picture being *Our Homeland*, by A. C. Christensen.

Denver dines The Amateur Motion Picture Society of Denver, ACL, celebrated its first birthday last month with a banquet at Cunningham's. An election of officers was held, but no details are available at this writing. Two films from the ACL Club Film Library were shown, *Minnesota State Fair*, by the Minneapolis Cine Club, ACL, and *Doghouse Blues*, by Earl H. Sparks, ACL. In addition, *Hands Around the Clock*, by William Messner, ACL, and *Make Mine Magic*, by George Valentine, were screened. Markley L. Pepper, ACL, presided.

MMPC opener The first meeting of the 1952-53 season of the Metropolitan Motion Picture Club, ACL, in New York City, was held the middle of last month. The program was led off by *Aquacade Americana*, by B. J. Babbitt, of the Chicago Cinema Club, ACL, followed by *Cine Memoirs*, by George Mesaros, FACL. After an intermission, the two concluding films shown were *Romance of Gloucester*, by Bert Seckendorf, ACL, of the Brooklyn Amateur Cine Club, ACL, and *Johnny Gets a Haircut*, by Charles Lonk, of the Chicago Cinema Club, ACL. Ralph R. Eno, ACL, newly elected president, presided at the meeting.

Wichita Recent meetings of the Wichita (Kans.) Amateur Movie Club, ACL, have offered members varied movie making fare. Demonstrations of magnetic sound on film and on tape were featured at one gathering, with Douglas Williams, ACL, using an RCA magnetic sound projector and his own specially prepared film, *The Modern Miracle*, for the first showing. Bill Halsey was in charge of the Revere Synchro-Tape demonstration.

A subsequent program featured *Along the Santa Fe Trail*, presented by John Neeley, ACL, through the courtesy of the Santa Fe Railroad, and *Arizona Holiday*. The club meets at the new Coca-Cola plant in Wichita.

Johannesburg One of the features of a recent program of the Amateur Cine Club, ACL, of Johannesburg, South Africa, was a talk by J. M. Morison on child photography. Three films also were screened: *Bazley Beach*, *Growing Up*, by R. L. Harper, and *Babies Only*, by P. Solnick. Club president B. T. Smith presided.

Albany opening The Amateur Motion Picture Society of Albany, ACL, opened its 1952-53 season early last month. Discussion of a club filming project figured prominently in the business session that preceded the screening. Two films were shown: *Little Intruder*, by Joseph J. Harley, FACL, and *Symphony of the Village*, by Bert Seckendorf, ACL.

Milwaukee Timothy M. Lawler, jr., ACL, and Mrs. Lawler, of Kenosha, Wisc., were guests of the Amateur Movie Society of Milwaukee, ACL, last month. They presented a program of three of their prize winning films, *Trilogy*, *Isle of the Dead* and *Duck Soup*.

S. F. screening Program chairman Jim Barbour, of the Cinema Club of San Francisco, arranged a showing of films and slides for an end of the summer session. The slides were *European Cities Today*, by Rudolph A. Rothe. The three films were *Snow on the Run*, produced by the Southern Pacific Railroad; *Highway Sixteen*, shown through the courtesy of the Canadian Consulate General, and *Glasstown—U.S.A.*, an industrial study produced by and about the Owens-Illinois Glass Company.

Chicago agenda September and the start of its twenty fifth season provided members of the Chicago Cinema Club, ACL, with two feature films of interest, *Under Texas Skies*, by Willis Johnson, and *Beautiful England*, by George Ives, ACL. October will bring to the club *South of the Border*, by Walter J. Schroeder, and *Springtime in Europe*, by Robert Barnard, ACL.

October 23 is the official birthday for the club, and the occasion will be marked with suitable festivities at the Carleton Hotel in Oak Park. Peter S. Bezek is chairman of the 25th Anniversary committee. No details of the party were available at press time.

Winnipeg gala The annual banquet of the Winnipeg Cine Club of Canada was held last month at Moore's banquet hall. The film program was provided by the ACL and comprised *The Gannets*, 1950 Maxim Award winner, by Warren A. Levett, ACL; *My Trip to Europe*, by Harry Groedel, ACL; *Circus Time*, by George Merz, ACL, and *Voorlezer's House*, by Frank E. Gunnell, FACL.

Seattle showing Three films by members were featured at the September gathering of the Seattle Amateur Movie Club, ACL, led off by *A Novelty Short*, by John Moran, ACL, and Mrs. Moran. *Conglomeration No. 2*, by Pete Delaurenti, ACL, followed. *The Unexpected*, by Fred Herman, an 8mm. production, concluded the program.

L. A. 8's An 8mm. cine college is to be sponsored during the coming year by the Los Angeles 8mm. Club, ACL. The study groups will meet in members' homes, as present plans stand, and will range from consideration of basic filming problems to more advanced phases of movie making. *The ACL Movie Book* is to be used as the official text for the course.

Last month the club presented the entire Gala Show program of the New York 8mm. Motion Picture Club, just as it was seen in New York City this past spring. The pictures were *Dress Affair*, by John Harms; *Far, Far-Away*

WANT TO JOIN A MOVIE CLUB?

Write to the ACL for the address of the club nearest you. If there is no club active in your community, we'll send you free a detailed bulletin on how to get one going. Address: Clubs, Amateur Cinema League, 420 Lexington Avenue, New York 17, N. Y.

Islands, by Joseph F. Hollywood, FACL, *David Grows Up,* by Fred Furman; *The Fresh Milk Line,* by Roy Fulmer, ACL; *The Carabi Incident,* by Harry Atwood, ACL, and *Outsmarted Smarties,* by George Valentine.

Kansas City The September program of the Kansas City (Mo.) Amateur Movie Makers, ACL, was personal film night, members bringing in family and other personal footage for screening and open discussion. *Who's Afriad?* by Mr. and Mrs. E. M. White, an 8mm. Kodachrome film, was also presented.

St. Louis The first meeting of the fall season of the Amateur Motion Picture Club of St. Louis, ACL, was held last month at the Roosevelt Hotel. Guest speaker was Gerald Swinnerton, who gave a talk on the manufacture and proper usage of lenses. *A Game of Chance,* by Ruth A. Clifton, and *Smoky Mountains,* by Sterling Swor, both on 8mm., and a 16mm. film on salmon fishing in the Pacific, by Dr. L. R. Allen, ACL, made up the initial film program.

A suitcase editor

[Continued from page 269]

and tapped with suitably placed holes to accept the rewinds.

And now a word of caution. It is important that the outer hole on each long arm—the one which will hold the pivoting screw for the short arm—be countersunk on the *under* side! Otherwise the heads of the pivot screws will protrude from the arms and will rip the covering of the baseboard when the arms are folded away. The screws used here were plated ¼ inch flatheads ¾ of an inch long.

To attach the long arms to the baseboard, I drilled two ¼ inch holes exactly 2 inches in from each edge at the rear. Plated carriage bolts, ¼ inch in diameter and 1 inch long, were then hammered in from the under side. Also on the bottom of the baseboard I attached four rubber feet available at any dime store. These prevent the unit from slipping when in use and also protect the surface of your furniture.

The actual installation takes but a few minutes. The two arms are put together first: the flathead screw is inserted in the countersunk hole, a flat washer is placed on the upper surface of the long arm, the short arm is added, and then comes another washer topped off by a plated wing nut. To mount these double-jointed arms on the baseboard, washers are slipped over the two carriage bolts, the arms are positioned and then a second set of washers and wing nuts complete the assembly.

The action viewer, centered between the rewind arms, and the splicer, positioned well out in front of the viewer, are simply screwed down to the baseboard via the holes usually provided for their mounting. To pin down the cement bottle, I purchased a set of mirror clips in the dime store and fastened them to the baseboard with small screws so that the bottle fits snugly in the center. A couple of windings of Scotch tape around this assembly is a good added safeguard. You will need three clips for a round bottle, four to handle bottles of the Kodak type. Incidentally, a fixed cement bottle makes it possible to work with one hand when you are opening and closing it in the splicing operation.

Besides the compactness and portability of this unit, the design has other advantages perhaps even more important. These are found in the double-jointed action of the rewind arms. Because of it your feed and takeup reels can be aligned at will with the action viewer for inspection, the splicer for splicing or halfway between them for rewinding or cleaning. In this way there is no danger of the moving film being scratched as it rubs against the top of the viewer unit.

Staff Change

Movie Makers announces with sincere regret the resignation of Don C. Charbonneau, ACL, from the staff of the Amateur Cinema League.

Mr. Charbonneau joined the ACL staff in May, 1948, as assistant to William Howe, then head of the League's consulting department. With the latter's resignation in September of that year, Mr. Charbonneau was given full charge of all the League's consulting and club activities—duties which he has discharged since then with ability, devotion and a warm friendliness.

Already added to the League's staff as you read this will be Peter D. Dibble, a Bachelor of Arts graduate from Harvard University in 1950—where he majored in English. Since his graduation and until very recently Mr. Dibble has been employed by the United States Corps of Engineers engaged in building air bases in French Morocco.

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COME OUT OF THE BARN

THIS being a respectable family journal, patronized (we are sure) by respectable family people, it would be our last wish to suggest that we are a devotee of horse racing. The plain truth would be quite the opposite. For we have not, we can assure you, ever set foot in a horse park or paddock. We do not know a parlay from a daily double. And we doubt if we would recognize a bookie, even if Sen. Kefauver should point one out. We're just not interested.

We are interested, however, in a certain column on turf affairs which crosses our path daily in a New York morning newspaper. We read it with a despairing delight in the writing—which is infused with grace, wit and artful literacy. We read it also for the shrewd wisdom which so often seems to illumine the folklore of horse racing and breeding.

There is an old saying, for example, among horse owners and trainers that "You can't win a race in the barn." With ACL's twenty third annual Ten Best contest rising to its climax this month, such a saying strikes us as wisdom of the first order. In other words, you can't win unless you compete. We urge our members and readers *not* to be overly modest or skeptical about the comparative quality of their filming efforts. Come on out of the barn, all of you, and get into the race!

THE AMATEUR CINEMA LEAGUE, INC.

Founded in 1926 by Hiram Percy Maxim

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The Amateur Cinema League, Inc., sole owner and publisher of MOVIE MAKERS, is an international organization of filmers. The League offers its members help in planning and making movies. It aids movie clubs and maintains for them a film exchange. It has various special services and publications for members. Your membership is invited. Six dollars a year.

AMATEUR CINEMA LEAGUE, INC., 420 LEXINGTON AVE., NEW YORK 17, N. Y., U. S. A.

Do your own developing

[Continued from page 268]

plane. If they fail to do so, it will be impossible to form a rectangular rack.

Now you are ready to form the film separators. With a pair of pliers break off several comb teeth so that they are approximately ½ inch long. If necessary, file the base of each comb tooth so that it will fit snugly into one of the ⅛ inch deep grooves. Then cement a tooth in the midpoint of each groove by applying a few drops of plexiglass cement with a very small brush.

After all the film separators have been cemented in place, next assemble the rack by cementing the cut flat surfaces at the end of each round rod to the ends of the square rods so as to form a rectangular rack. Take care that each corner joint is cemented at exactly a 90 degree angle. Then snap two large rubber bands lengthwise over the rack to keep it under constant pressure while the cemented joints are hardening. Lay the whole unit on a flat surface and allow it to set overnight. After all joints have set completely, the teeth should then be filed down so that they are well rounded on the tips and uniformly ⅛ inch high.

FASTENING THE FILM

A means of fastening the film to the rack is provided by making mounting hooks on the rack to which the film can be attached with rubber bands. These hooks, also made from plastic comb teeth, are each ½ inch long. The lower hook is cemented at right angles to the film separators in a ⅛ inch deep groove sawed parallel to the film-separator grooves and just 5/16 of an inch from the base end of one of the round rods. Fig. 7 shows a closeup of the lower mounting hook in relation to the film separators.

Mounting hooks also must be placed at the upper ends of both round rods. Their location is in the very last film separator groove of each round rod. Place two in each groove so that one hook protrudes in each direction from each side of the rack. Thus, in addition to providing a means of attaching the film to the rack, these two sets of upper hooks also will prevent the film from scraping against the tank walls, for their protrusion will keep the rack itself away from the tank walls. To prevent the film on the lower portion of the rack from scraping the walls, cement two pieces of plexiglass on the under side of the base of the rack near each of its ends. Such strips may be bits of scrap plexiglass which should also protrude ¼ inch from each side of the square base rod as in Fig. 7.

ACCEPTS FULL SPOOL

The rack described above will accommodate one 8mm. camera spool of film less its leader film. To facilitate winding the film onto this rack, a loading stand such as the one illustrated in Fig. 8 will prove helpful, though not absolutely necessary. For its construction nearly any scrap wood about ½ inch thick will do. Dimension it so that your plastic film rack will rotate freely on bolts fastened at the top of the two upright supports. Note in Fig. 8 how a ¼ inch diameter bolt about 1½ inches long fastened to the vertical portion of a 2 inch, right-angled steel bracket serves as a spindle onto which the camera spool of film can be placed while winding the film onto the rack. A simple loading stand indeed—but well worth the hour to make it.

With the completion of this loading stand you have all the equipment needed to make home movie developing a fun-filled hobby in itself. In preparation for this fascinating pastime, send away now for a few rolls of bulk movie film. Several mail-order photo firms cater especially to home processing fans by stocking a wide variety of emulsions which are sold without a processing charge. For your first few attempts you will be wise to start with orthochromatic film which, insensitive to red light, may therefore be handled under a red safelight. Thus, until you gain experience, you can load your rack with film and develop it without groping blindly in the dark. After you have become proficient at handling ortho film, then will be the time for you to try the much faster panchromatic films which must be handled in total darkness.

So order that film now and be ready to discover next month, in Part 2 of this article, just how easily you can develop your own movie film right in your own home.

EVERYTHING YOU NEED TO MAKE BETTER FILMS

HERE'S HOW THE AMATEUR CINEMA LEAGUE CAN HELP YOU with your filming interests just as it has advised and aided more than 100,000 other movie makers:

AS A MEMBER YOU RECEIVE

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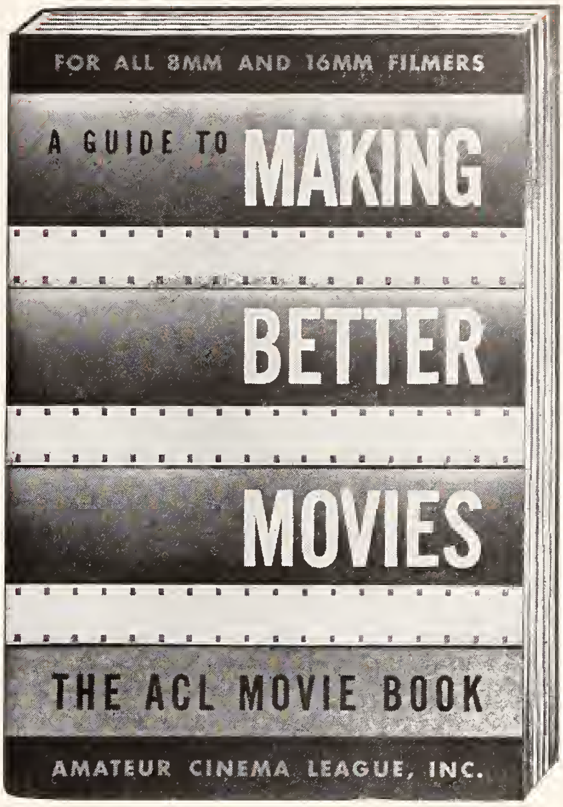
2—MOVIE MAKERS — the ACL's fascinating, friendly, up-to-the-minute magazine — every month. Chock full of ideas and instructions on every aspect of movie making.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Club Service . . . want to start a club? The ACL club department will give you helpful tips based on experience with clubs around the world for more than 23 years.

Film Review Service . . . you've shot your film and now you want to know how it stacks up? Are there sequences in it that you're not quite sure of? Any 8mm. or 16mm. film may be sent to the ACL at any time for complete screening, detailed criticism and overall review.

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THE MAGAZINE FOR 8 mm. & 16 mm. FILMERS

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No effort was spared in designing and producing the finest membership pin obtainable. It's a handsome insignia (½" in diameter) that you'll be proud to wear. A center of rich blue enamel sets off the letters "ACL," sharply cast in burnished metal.* An outer circle of warm red enamel carries the legend "MEMBER—AMATEUR CINEMA LEAGUE" in the same sparkling metal. But you'll have to *see* this pin to appreciate its beauty . . . We're enthusiastic about its elegance!

Wearing the ACL pin at all times will give fellow members and others the opportunity to recognize you immediately as a member of the world wide association of amateur movie makers—the ACL. You, in turn, will spot other members at home, on location, on vacations, at club meetings, anywhere!

The pin is available in two types: the *screw-back lapel* type for your suit and overcoat, and the *pin-back safety clasp* type suitable for wear on your shirt, sweater, dress, blouse, jacket, windbreaker, etc. You may order one or both types—$1.25 each for either pin.

The decal, carrying out the same rich color scheme of the pin, has many practical uses. Its 2¼" by 3" size gives you ample room to letter in your name and address for identification of your equipment. You can apply it to your camera and projector cases, gadget bag, film cans, on your car or home windows, or any other smooth surface you wish. *Two ACL decals will be mailed to you with our compliments.* Additional decals may be ordered at $.25 each or 5 for $1.00.

With the ACL pin and decals you can now "exhibit" your interest in movie making, making yourself known at a moment's notice to other League members, and having others recognize you as a filmer with standing. I know you'll want to place your order for pins and additional decals—*right now!*

Cordially,

James W. Moore

JAMES W. MOORE
Managing Editor

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*Because of the Federal ban on all non-defense uses of copper, ACL pins are now gold-plated on a sterling silver base. This has required a slight price increase—from $1.00 to $1.25 each.

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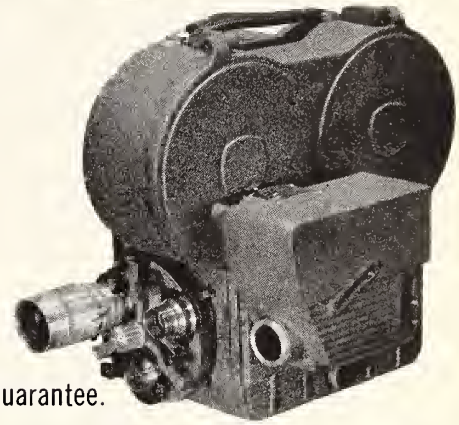

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MOVIE MAKERS

THE MAGAZINE FOR
8mm & 16mm FILMERS
Published Every Month by
AMATEUR CINEMA LEAGUE

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1952

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JAMES W. MOORE
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PETER D. DIBBLE
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ANNE YOUNG
Advertising & Production

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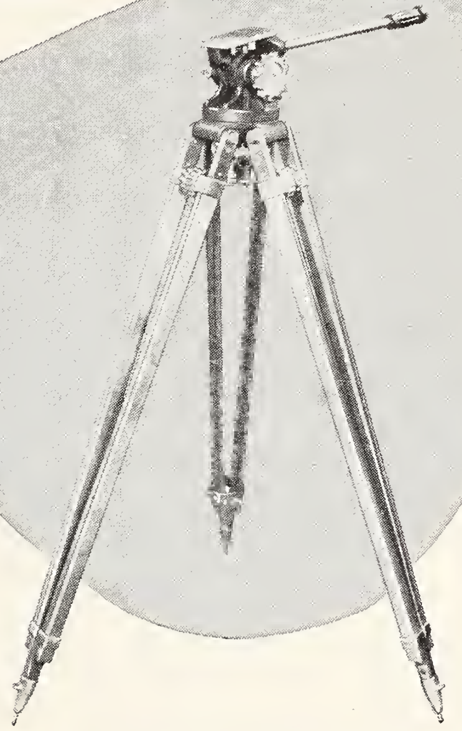

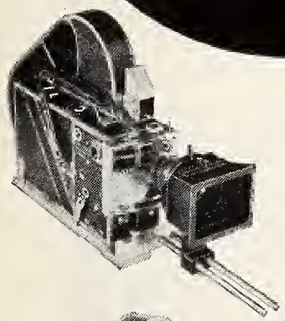

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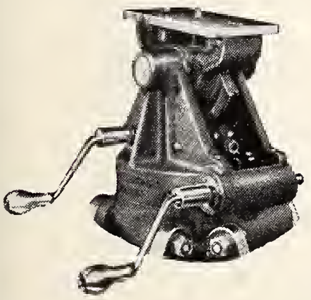

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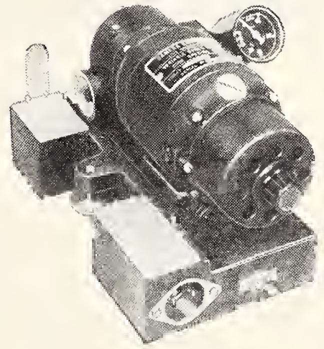

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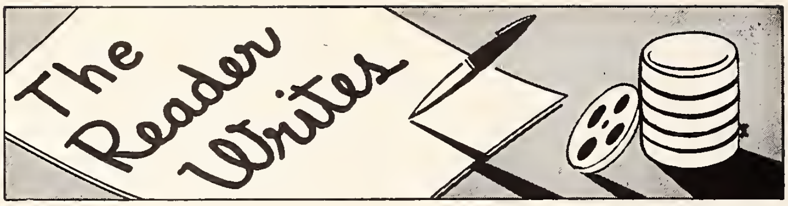


This department has been added to Movie Makers because you, the reader, want it. We welcome it to our columns. This is *your* place to sound off. Send us your comments, complaints or compliments. Address: *The Reader Writes,* Movie Makers, 420 Lexington Ave., New York 17, N. Y.

RESPONSE TERRIFIC

Dear ACL: In the September issue of Movie Makers you placed a brief note in this column to the effect that back numbers of our magazine could be had by writing me at my home address. The response has been terrific!

I have received letters, phone calls and telegrams from all over these United States. Sorry I had to disappoint so many requestors; but I think I placed those magazines where they will do the most good.

C. Fox
Hewlett, L.I., N.Y.

MORE ISSUES NEEDED

Dear ACL: Would it be possible that any of your readers have back issues of Movie Makers (prior to 1950) which they no longer wish to keep? If so, I should be more than glad to pay shipping costs for them. Any person kind enough to write me will receive a most grateful and prompt reply.

Morris Feigenbaum, ACL
160 Euclid Street W.
Hartford 5, Conn.

Dear Mr. Moore: Thank you very much for making it possible for me to secure Movie Makers for the year 1941 (Vol. 16). Some of my own friends have thrown away the years 1941-1944 which I am still trying to get. When pressure for space becomes too great and others are tempted to do the same, may I suggest that they notify ACL headquarters first of the copies available?

I am sure that there are many of us who would be glad to pay all costs of packaging and mailing.

Alfred S. Norbury, ACL
Kansas City, Mo.

GREAT PROGRAM

Dear ACL: About noon of a recent club meeting day Erma Niedermeyer, ACL, called me and said "Guess who is in town?" It was Al Morton, FACL, and his wife and daughter on their way back to Salt Lake City after attending the Letter Carriers Convention in New York City.

You can well imagine that it did not take me long to change our program plans. For Al graciously offered to show us his 1947 Maxim Award winner, *Adventure on the Colorado,* and its later sequel. I was a mighty proud program chairman that evening when it came time to present Al Morton to our club.

To the Mortons, to Erma and to ACL we owe our thanks for a great program.

Eugene Millmann, ACL
Program Chairman
Amateur Movie Society
of Milwaukee, ACL
Milwaukee, Wisc.

WHAT DOCTOR ORDERED

Dear Mr. Moore: I've just been studying John Wagner's article, *A Projection Timer,* in the September Movie Makers. It sounds logical enough and looks as if it would solve just the trouble I've been having. I'm certainly going to try it out.

Herbert D. Shumway, ACL
Greenfield, Mass.

FEELING OF FELLOWSHIP

Gentlemen: As I was writing the enclosed check to renew my membership for another year, it occurred to me that in the years I have been a member I have never expressed my appreciation for this fine organization which has done so much to improve the quality and interest of my movies.

Your feeling of fellowship and goodwill is reflected in our magazine and in all of the many services and privileges you offer us as ACL members.

Louise Durrenberger, ACL
Buffalo, N. Y.

HELP ON JASPER

Dear Friends: I expect to spend my two weeks vacation in Jasper National Park next year. I am interested in the Maligne Lake district, the Columbia Icefields and Angel Glacier.

I would appreciate hearing from any member who has covered this territory in regard to taking motion pictures and with suggestions as to where to stay in the vicinity.

Edgar E. Kirchner, ACL
1072 Nelson Avenue
Bronx 52, New York City

PEOPLE IN PICTURES

Dear Movie Makers: The article which has appealed to me most, of all those appearing in the last few years, was one in a recent issue about including people, that is, family and friends as much as possible in our films.

I do think it is a pity that so many filmers proceed to make only films of scenery and forget all about their everyday happenings and their family. In the years' time, such films are invaluable and one wishes there were more of them only when it is too late.

Kenneth Prior, ACL
Burnley, England

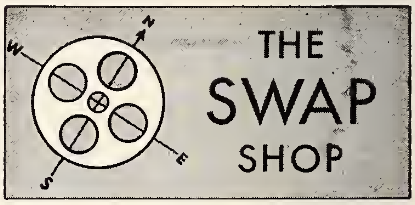
DOUBLE-ACTING DECALS

Dear ACL: I have been a commercial still photographer for seventeen years; but it was only six months ago that I bought my first movie camera. All I can say is that I didn't know what I was missing!

By the way, how about issuing ACL decals for application *inside* the windshields of automobiles?

Raymond E. Grefe, ACL
Evansville, Ind.

The present ACL decal, with adhesive on both sides, is double-acting and may be used in this way. In other words, we specifically designed it for an equally successful application on either its base or its face surface.



In this column Movie Makers offers its readers a place to trade items of filming equipment or amateur film footage on varied subjects directly with other filmers. Commercially made films will not be accepted in swapping offers. Answer an offer made here directly to the filmer making it. Address your offers to: *The Swap Shop,* c/o Movie Makers.

21 WANTS PEN PAL

Dear Movie Makers: I would be very interested to gain an American pen friend so that we could exchange news and views.

I am 21 years old, an ardent 8mm. filmer and am interested in the history and art of the film. Also in mountain climbing and bushwalking. By profession I am a Structural engineer (in the making!) and would prefer to correspond with someone about my own age.

Bruce W. Davis
8 Senator Street
New Town, Hobart
Tasmania, Australia

ALASKA CALLING

Dear Friends: First of all, I want to say how much I've enjoyed Movie Makers up here in Alaska away from all contact with amateur filming!

Since I am so out of touch with anyone interested in amateur motion pictures, I'd appreciate your passing on my name and address to anyone who'd be interested in swapping movie ideas and shop talk via air mail.

Pvt. Harry Atwood, ACL
US56099375
A Btry 867th AAA Group
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Seattle, Wash.

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MOVIE MAKING INDOORS

With reflector-flood lamps and ready-to-use units, indoor filming is easy and effective

HARRIS B. TUTTLE, FACL

THE amateur movie maker who makes movies only out of doors is like a person who plays the piano with one hand. When he learns to play chords with his left hand, or makes movies indoors with artificial light, he is getting sweet music out of his home movie equipment.

In the early days of home movie making, films were slow and only lenses of moderate speed were available. Lighting equipment also was bulky and inefficient. Naturally, these limiting factors did make movie making indoors rather difficult. But today all this is changed. For in the past several years the introduction of photoflood and reflector flood lamps makes indoor lighting easy. In fact, with a high-speed film (such as Super XX) and the new fast *f*/1.4 and *f*/1.6 lenses, it is now possible to make black and white movies indoors using ordinary home lighting fixtures.

TYPES OF EQUIPMENT

In the field of lighting equipment *per se*, there are two types available for amateur use. The first system employs lamps in metal reflectors which are mounted on stands to cover a fixed area or stage in which the action to be filmed must be confined. The second method is that of the lighting bar. Here, one or two lamps are placed at each end of a suitable metal bar with the camera mounted midway between them. This makes it possible to follow moving subjects like children who will not always stay within a fixed area. As the camera is moved to follow the subject, the lights move with the camera and thus supply a uniform lighting *so long as the subject does not move closer to or farther from the camera.* The lamps used in lighting bars are, for convenience, generally of the built-in reflector type.

CONTRAST AND LIGHT PLACEMENT

A good first step in lighting any subject is to consider the type of film being used and the contrast of the subject to be lighted. When using color film, the differences between colors provide color contrast; therefore, a generally flat or front lighting produces acceptable results. In black and white filming, all colors are recorded in monochrome. Certain shades of red, green and blue, if lighted with a flat lighting, might produce the same density in the black-to-white scale. Therefore, a more contrasty lighting usually is better for black and white work. This means simply having more light on one side of the subject than on the other.

With the desired contrast range of our lighting determined upon, we are now ready for the actual placement of the lighting units. Usually one lamp is placed so that it bears on the subject at an angle of 45 degrees to the line of sight of the camera. On the other side of the camera and only slightly to one side of it, a second light is placed. As a general rule, the first lamp is closer to the subject and higher than the second lamp, thereby causing the subject to appear slightly brighter on that side. This light is often known therefore as the "key" or modeling light. The function of the second lamp is to fill in or

TABLE I—INCIDENT LIGHT VALUES IN FOOT-CANDLES FOR CAMERAS HAVING 165° SHUTTERS AND SHUTTER SPEEDS OF 1/35 SECOND

LENS OPENING	f/1.4		f/1.6		f/1.9		f/2.8		f/4.0		f/5.6	
CAMERA SPEED	16	24	16	24	16	24	16	24	16	24	16	24
Cine Kodak Super-X	42	63	56	84	84	129	168	260	340	520	680	1040
Cine-Kodak Super-XX	14	21	19	28	28	42	56	84	112	168	224	336
Cine-Kodak Kodachrome, Type A	85	128	113	170	170	256	340	512	680	1024	1360	2048

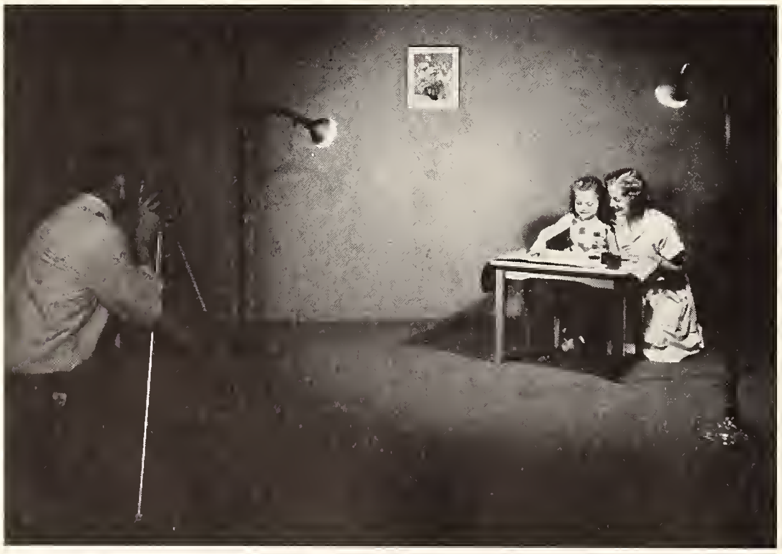


FIG. 1: Basic lighting setup, left, shows the relative placement of key light (right) and fill light.

FIG. 2: The Movie Kodaguide and newer Cine Photoguide compute exposures on lamp-to-subject basis.

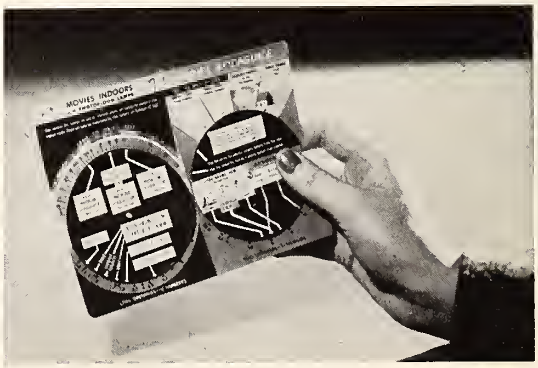
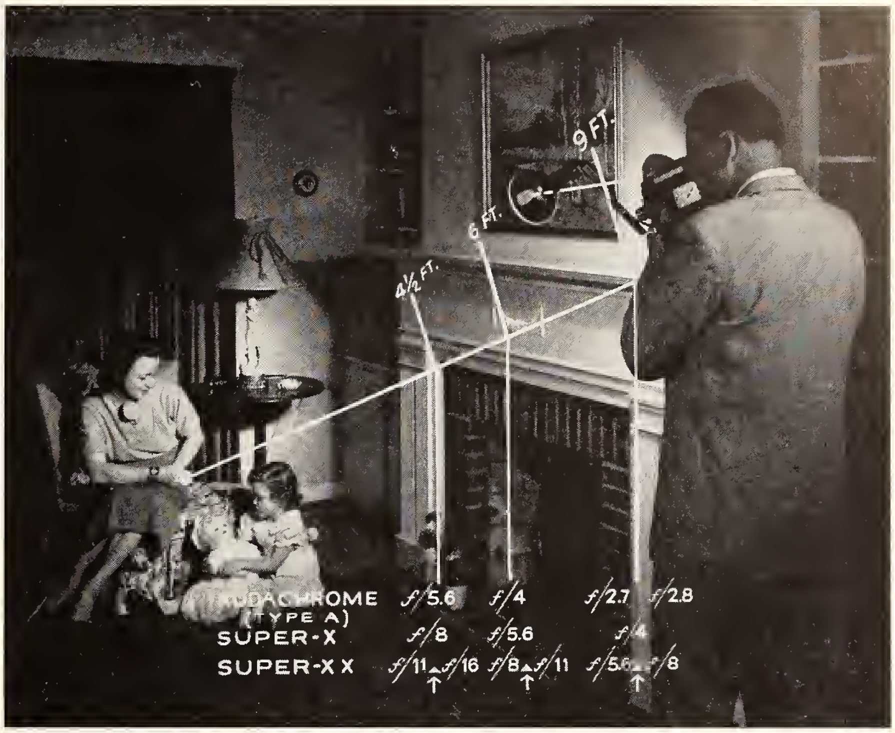


FIG. 3: Here are representative exposures with 2 new PH-375 watt lamps in bar light.



lighten the shadows cast by the key light. It, in turn, is known therefore as the "fill" light. A fundamental example of such a two-lamp lighting set-up is shown in Fig. 1.

LIGHTING THE BACKGROUND

If the subject is some distance from the background, the background will photograph quite dark. For, when the subject is 4 feet from the lights and also 4 feet from the background, the intensity of light falling on the background is only one quarter of that falling on the subject. As a result, in the finished picture the background appears dark, for it has received the equivalent of two stops less exposure than the subject. This applies in any case where the background is as far back of the subject as the lights are in front of the subject.

However, if the subject is placed too close to the background, there will be sharp shadows of the subject cast on that background. These usually are undesirable.

The best way to cope with this problem is to light the background separately by using an additional flood lamp or two. This lamp often can be placed just behind the subject and near the floor so that it doesn't show in the picture. Or one or two reflector flood lamps can be placed at each side of the subject—just out of camera range—so that they illuminate the background obliquely.

BACK LIGHTING FOR GLAMOUR

Now we have the subject lighted from the front and side, and the objectionable shadows on the background either have been softened or eliminated completely. We can stop right here with this simple arrangement, if we want to; for the resulting pictures will be properly exposed and of good quality. However, if we want to increase the effect of naturalness, particularly in closeup portraits, we can go one step further and use some back lighting on the subject.

A back light usually is placed on one side to the rear so that it illuminates the subject's hair and places a rim of light on the cheek and shoulder. Such a back light should be shielded from the camera so that no direct rays from it strike the camera lens. For if it does show, it will cause lens flare and mar the quality of the finished picture.

In order to see exactly what the back lighting is doing,

TABLE II—NUMBER OF LAMPS AND AREA COVERED IN ILLUMINATING AVERAGE SUBJECTS

No. of No. 2 Lamps	Amps. Drawn	Lamp-to-Subject Distance	Illum. in Foot-Candles 1 No. 2 Lamp in Metal Reflectors*	Size of Area Illuminated	In Sq. Feet	Lens Aperture Required† at 16 Frames Per Second††		
						Kodachrome A	Super-X	Super-XX
2	8.8	3½ ft.	1130	2½ x 3½	8¾	f/4	f/5.6	
4	17.6			3¾ x 5	18¾	and	and	
						f/5.6	f/8	f/11
2	8.8	5 ft.	550	3½ x 4½	15¾	f/2.8	f/4	f/5.6
4	17.6			5¼ x 7	37	and	and	and
6	26.4			7 x 9½	66	f/4	f/5.6	f/8
2	8.8	7 ft.	270	5 x 7	35	f/1.9	f/2.8	f/4
4	17.6			7½ x 10	75	and	and	and
6	26.4			10 x 13½	135	f/2.8	f/4	f/5.6
2	8.8	10 ft.	130	7 x 10	70	f/1.4	f/1.9	f/2.8
4	17.6			10½ x 14	147		and	and
6	26.4			14 x 18½	260		f/2.8	f/4
2	8.8	14 ft.	65	10 x 14	140	f/1.4	f/1.4	f/1.9
4	17.6			15 x 20	300	half-		and
6	26.4			20 x 27	540	speed		f/2.8
2	8.8	20 ft.	30	14 x 20	280		f/1.4	f/1.4
4	17.6			21 x 28	590		half-	and
6	26.4			28 x 37	1040		speed	f/1.9

* Light Beam ±20°. Beams not superimposed but placed edge to edge overlapped slightly.
† "and" means midway between the two settings.
†† For 24 frames per second, use one-half stop larger lens opening.

turn off the other lights so that only the back light is shining on the subject; then adjust its height and angle to give the most pleasing effect. Now turn on the front lights and background lights also to check the overall combination.

EXPOSURE TABLES

With a simple, uncomplicated lighting arrangement, perhaps the easiest way of determining exposure is by use of the guide or table supplied with the film. However, in using these one must be sure that unblackened lamps are burned on a line of proper voltage. Also, when lamp-to-subject distances, such as 3 feet or 5½ feet are itemized in the table, use a tape measure to determine such distances in your setup. Never guess; it's too easy to be wrong. For these tables and guides have been checked carefully under average working conditions, and when followed carefully they will produce very satisfactory exposures. The Movie Kodaguide (Fig. 2) and the newer Cine Photoguide are examples of this type of exposure counsel—for both indoor and outdoor movie making.

EXPOSURE METERS

If a reflected-light exposure meter is used to determine exposure, care must be exercised to make sure that the back light and background light do not affect the meter reading. One way to handle this situation is to turn off the back light and background lights and take the meter reading of the subject with front illumination only. Actually the two front lights are the only ones that contribute to the basic illumination of the central subject. The other two are effect lights. And, while they do produce an exposure effect in the finished picture, they do not contribute to the basic exposure.

A gray card of 18 percent reflectance, such as the Kodak Neutral Test Card, also can be used as a target in measuring light reflections from an average subject. The card should be held so that it faces the camera lens and is in the plane of the subject. The meter should be held relatively close to the card (about 12 to 18 inches) and so that it does not cast its own shadow on the card. Also it should be close enough to measure *only* the light reflected from the gray card.

TABLE III—GUIDE NUMBERS FOR DETERMINING EXPOSURES WITH PH-375 WATT LAMPS IN 2-LAMP OR 4-LAMP LIGHTING BARS

TYPE OF FILM USED	2-Lamp Bar	4-Lamp Bar
Type A Kodachrome	24	34
Cine-Kodak Super-X Panchromatic	34	48
Cine-Kodak Super-XX Panchromatic	54	75

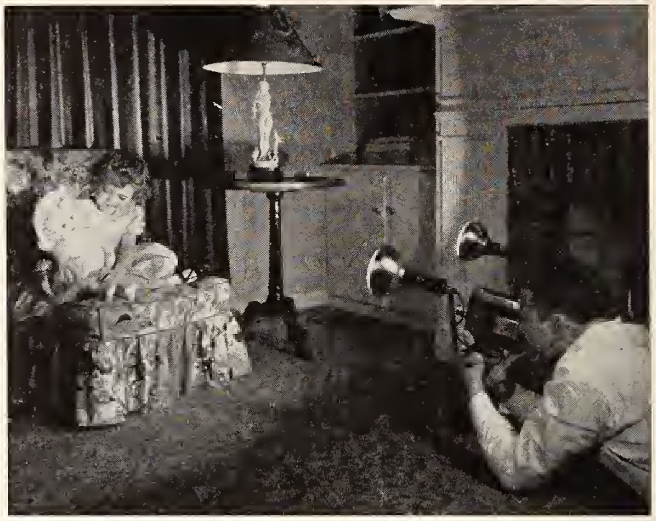


FIG. 4: Flexible and facile in operation, the lighting bar system of home movie making invites use of many interesting angles.

If you use an incident light meter which reads in foot-candles the intensity of illumination falling *on* the subject, you may translate these readings into aperture designations by referring to Table I.

LIGHTING LARGER AREAS

The arrangement of lights so far described will produce top quality movies, particularly on closeup views. However, for medium to medium-long shots, more front lighting and less effect lighting is required.

In taking medium and long shots, a larger area is covered by the lens; therefore, more lamps will be required to illuminate that area. The lights also must be placed farther from the subject; otherwise they would show in the picture. Therefore, it is wise to avoid large areas or long shots when shooting indoors and stick to near shots and closeups if it is at all practical to do so. This will result in simpler lighting arrangements, better exposures and, incidentally, more interesting movies.

However, when larger areas are lighted, the beams of light from the lamps should not be superimposed. Rather the lamps should be placed so that the beams of light are side by side with only the outer periphery of the light cone overlapping. For the number of lamps, the areas covered and resultant exposures, see Table II on the preceding page.

[Continued on page 303]

TABLE IV—LENS OPENINGS FOR AVERAGE SUBJECTS WITH TWO PH-375 WATT LAMPS IN BAR*

Lamp-to-Subject Distance (Beams Superimposed)		4½ ft.	6 ft.	9 ft.	12 ft.	13 ft.	17 ft.
Cine-Kodak Films	Type A Kodachrome	f/5.6†	f/4†	f/2.8 or f/2.7	f/2	f/1.9	f/1.4
	Super-X	f/8	f/5.6	f/4	f/2.8	f/2.7	f/2
	Super-XX (16mm only)	between f/11 and f/16	between f/8 and f/11	between f/5.6 and f/8	between f/4 and f/5.6	f/4	between f/2.8 and f/4

* Table recommendations are for new lamps only. After lamps burn one hour, use ½ stop larger lens opening; after 2 hours, one stop larger.

† These exposure recommendations may differ from the minimum camera-to-subject distances recommended in the manuals packed with some Brownie Movie Cameras and Cine-Kodak Reliant Cameras with f/2.7 lens. However, recent tests have shown pictures to be of acceptable quality at these distances.

USING COLOR CREATIVELY

Try the simple test plotted on this page to discover the delights of conscious color control

JACK E. GIECK, ACL

COLOR, the psychologists and physicists tell us, exists only in the mind. You would have, to be sure, a hard time convincing a neophyte filmer of this fact as he gazes in rapture at his first few rolls of chromatic triumph. Nevertheless, an inquiring expedition to the dictionary soon reveals the following definition:

> *A psychophysical sensation evoked as a specific response to stimulation of the eye and its attached nervous mechanisms by radiant energy of certain wave lengths and intensities.*

All clear? Well, anyway, there is at least one aspect of our reactions to chromatic signals on which we will all agree. This is that our color perceptions, like most human faculties, are often fallible. Ever take off a pair of green sun glasses and notice how rosy the world looks? Quite by accident, recently, I discovered how this same phenomenon can be exploited to enhance the beauty and richness of our color movies.

It was a few months ago and I was projecting a 100 foot roll of Kodachrome which had just been returned from processing. The roll contained a number of shots I intended to use in a movie I was currently making. Among others, it contained the scene with which I intended to open the film: a fade-in on a church steeple against the sky; then a downward pan to reveal a group of people coming out of the church.

The first time I saw this shot I was not particularly impressed. It was satisfactory—the sky was as blue as one normally expects to see it through the smoke and dust of industrial Detroit—but it certainly was nothing exceptional. After editing and titling the film, however, I noticed a startling change in the scene. The mediocre sky had somehow become a rich, cobalt blue! In fact, I have since received a gratifying number of compliments on the "beautiful sky" in this scene.

The answer? Simply that the scene was now preceded by about thirty seconds of titles made on black and white film on which the emulsion had later been dyed *red*. After staring at these red titles for half a minute, the audience would have seen a blue-green after-image (an exactly complementary sensation from that of the rosy hue created by the green sun glasses) if they had looked at a perfectly blank screen. But when this after-image color (caused, I understand, by slight fatigue of one set of color-receptor cells in the retina) is the same as the major color (e.g., sky blue) in the scene following, the effect is to intensity the latter color greatly.

That this effect is more than mere shock of contrast was known over a hundred years ago to a pioneer experimenter in the field of color vision. Michel Chevreul (1786-1889) stated his "principles of simultaneous contrast" in his classic book, *De la loi du contraste simultané des couleurs*. Of the many qualitative principles he established, probably the most important is that "every colored object tends to modify the colors of neighboring objects in the direction of its own complementary color."

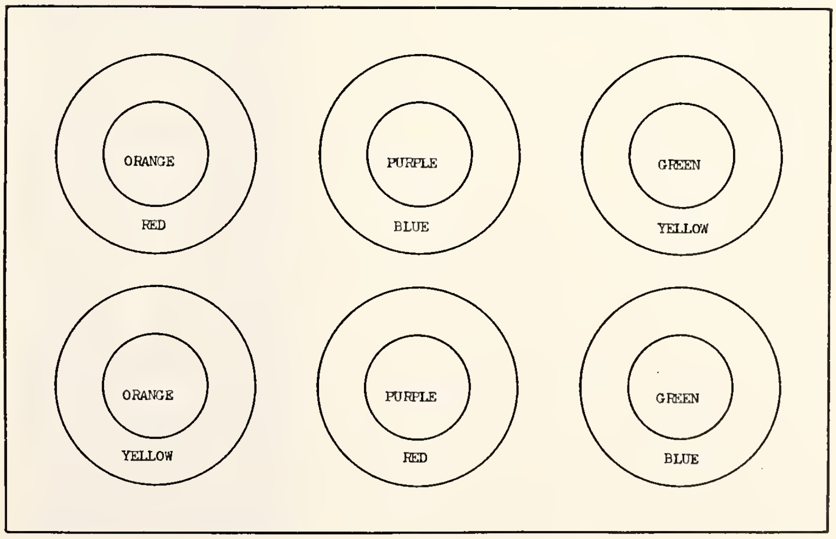
To get a clearer idea of what he meant by this, we have reproduced below a plate copied from Chevreul's book. If you will take a set of colored crayons and shade in the center circles in the colors indicated, you will see these bull's eyes change color abruptly when the color in the surrounding ring is added. The two orange spots, for example, won't look as if they were made with the same crayon: the one in the red ring will appear lemon-orange, while the orange spot surrounded by yellow will have taken on a reddish hue.

What does all this mean to us? It suggests, first of all, that we can achieve dramatic color effects by preceding a scene containing a color area which we wish to accent by a title or scene composed primarily of the complementary, or opposite, color (as in my blue sky discovery). Secondly, we can set off an object in a scene, and deepen or change its apparent color, by surrounding it with objects or areas of appropriate color.

For example, let us suppose that you plan a closeup of your heroine, your wife or your girl and (for either dramatic or esthetic reasons, or simply because *she* thinks they are) you want her to have blue eyes. (Actually, as you realize to your regret, her eyes are sort of dishwater-colored.) The trick is easy. Simply pose her against an *orange* background—such as a maple tree in autumn—and her eyes will turn as blue as alkaline litmus paper.

Or, let us say that you wish to use an authentic property on your set—an antique Chinese vase, perhaps—but that the pale yellow jade looks a little drab after two thousand years. Arranging it against a background of *purple* velvet will deepen the yellow tone considerably.

You can also call attention [Continued on page 305]



BEG, BORROW OR STEAL a set of colored crayons from your favorite five-year-old to take this test in color contrasts. Your eyes will open at the revealing results.

ADDENDA ON ICE

Wherein a reader adds advices from his own experience on filming an indoor ice show

OSCAR KELLER, ACL

MOVIE MAKING being the friendly, congenial hobby that it is, I have no slightest wish to dispute the dicta of any amateur cameraman. Especially when, as in the case of Samuel R. Fass, ACL, he so generously and explicitly shares his knowledge with others. The author, in his September article, *Ballet on Blades,* quite clearly wrote from experience. His diagrams were exact, and his data specific. The only trouble is that his findings don't seem to synchronize with my own. For example . . .

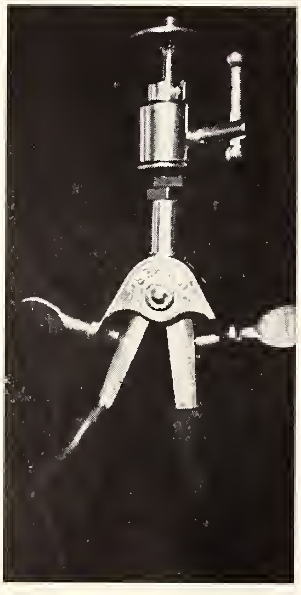
Mr. Fass recommends the use of a unipod in making movies of the great ice shows. And he accompanies this recommendation with a diagram of what I am sure is a very simple and efficient unit. But, in my experience, it would *not* be efficient in filming an ice show. For I have only recently exposed some 700 feet of 16mm. Kodachrome at the Ice Capades of 1953 in New York's Madison Square Garden. I went there (after reading the Fass article) equipped with my own version of a simple camera support, a gadget which is pictured on this page. I'll discuss its construction in a moment (for this gimmick *is* useful on many occasions); but right now I'd like to report my findings on camera handling at these ice shows.

In my experience I found that *any* sort of camera mount seriously restricts your ability to follow the swiftly moving skaters—especially if you are sitting fairly close to the ice. To put it another way, I found that it is better (all things considered) to hand-hold the camera. Whatever slight unsteadiness of image this may create is likely to be wholly overlooked, since the subject is moving constantly and the background therefore is blurred.

(Mr. Keller's clamp-on camera mount, designed for attachment to, say, a balcony railing, might prove to impede swift camera movement because of the fixed nature of its mounting. However, with the base of the Fass unipod resting and turning freely on one's auditorium seat, it seems possible that it may well provide a free-swinging camera support.—*The Editors.*)

Just in passing, this clamp-type camera bracket does have other uses—and you may wish to assemble one for yourself. The unit's secret of success is the three-pronged grip which it provides, with two obliquely angled prongs on one side and a single curved one on the other. By virtue of this design, the clamp may be snugly secured around odd-shaped supports; it will even get a firm grip on a round railing, as in a theatre balcony—an ability which is far beyond that of the flat clamps conventionally used with portable lighting units.

The gadget is simplicity itself to assemble. The clamp part I found in the catalog of the Scientific Glass Apparatus Company, Bloomfield, N. J., where it is itemized as No. C-4651, a three-prong grip or clamp, and priced at $1.25. The upper part of the assembly is simply a standard ball-and-socket camera mount, available reasonably in any average photo store. The bottom of this unit is threaded to accept a standard 1/4/20 tripod screw; so this was exactly the kind of screw which I soldered onto the top of the clamp component.


CAMERA CLAMP designed by author is pictured herewith.

Very well. Let's now get back to these addenda on ice filming. I went to the show twice, sitting first on the lower floor and then in the end arena of the balcony—as suggested by Mr. Fass. They are good seats, all right, and our experience checks out on *that.* But, having shot some ice show footage previously, there was some doubt in mind concerning his exposure recommendations. So let me itemize my findings on this score . . .

To begin with, here was the equipment used. It consisted of two cameras, both roll-loading. These were (1) a Cine-Kodak Special II equipped with a 13mm. *f*/1.5 wide angle lens and a 63mm. *f*/2.7 telephoto and (2) a Cine-Kodak Model K equipped with its standard 25mm. *f*/1.9 lens. If at all possible, this two-camera setup is the most efficient for obvious reasons; however, even its value is heightened by inviting along a movie-making friend who can thread up one camera while you are using the other.

The wide angle lens I used to cover the entire rink for the group shots and big production numbers. The telephoto picked up the individual stars nicely, while the standard 1 inch was a good in-between compromise. But the important point is that I used all three lenses at their *widest* apertures, and no one of my shots turned out to be overexposed. Matter of fact, some of the group shots under colored spots were a little on the under side, even with the *f*/1.5 wide open.

Assuming that Madison Square Garden has as efficient and high-powered a lighting system as any in the country, my advice would be to use the largest stop on either your *f*/1.5 or *f*/1.9 lens. The maximum aperture of the telephoto (*f*/2.7) will be fast enough *only* on single acts, where all of the spots are concentrated on one performer.

While I found color renditions generally excellent, I did notice that on scenes where *white* spots predominated, the subject, and especially the ice, had a bluish cast in the film image. I attribute this to the fact that the spotlights are carbon arcs, probably high in bluish component, for which the Type A Kodachrome in use is not color balanced.

Although this bluish cast on such scenes is not particularly objectionable, the inquisitive picture maker may wish to experiment with one or another of the available filters corrective of this condition. These might include the salmon-colored Daylight Filter for Type A Kodachrome (Wratten 85) and the yellow Kodak Light Balancing Filters of the 81 series, which run from No. 81 and 81A through 81H. The loss in effective exposure occasioned by the No. 85 will be about ½ a stop; the compensation required by the No. 81 filters varies from ⅓ of a stop through 81C, ⅔ of a stop through 81F, to 1 full stop through 81H.

I do agree ice shows are good filming.

Photographs by Walter Gray

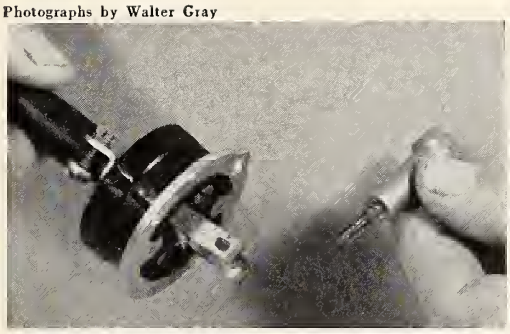


FIG. 1: Remodeled power line plug, with retaining ring and extended fastening screw, are seen above.

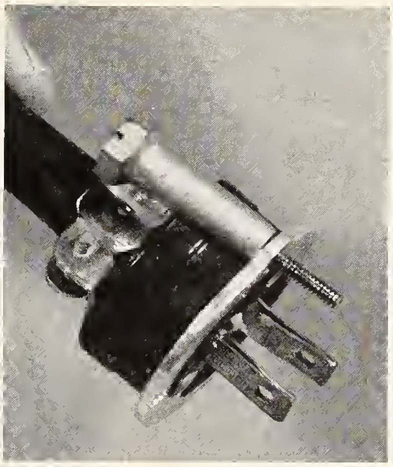


FIG. 2: The fastening screw is now in position it will take when plug is secured to electric outlet.

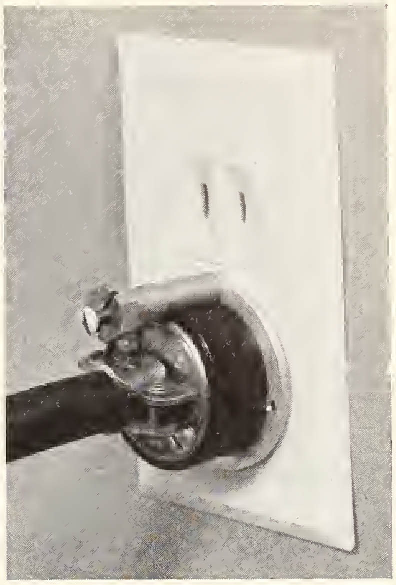


FIG. 3: Plug is now secured to wall outlet with the tiny receptacle plate screw (white) safe in its tapped head.

Protect your projection parties!

GEORGE MERZ, ACL

SUDDENLY, and quite simply, my projection screen went blank. One moment, there in the darkened room, there was the familiar hum of the projector, the warm glow of polychrome images and the soft melody of background music pouring from my tape recorder. The next moment there was nothing—no hum, no glow and no music.

To be honest with you, I was not consciously aware of this *complete* blackout all in one sweeping perception. One's reactions to the unexpected are not fast enough for such immediate realization. Thus, actually, my first thought was "Well, there goes another lamp!" (I *did* realize that a broken splice was not the cause of my difficulty, for in that case the screen would be glaring with light.) But almost immediately then I noted that the projector motor was cut off too, and at last that the tape recorder also was silent. I decided it was high time to investigate.

If you've had this happen to you, you will know by now exactly what I found. I found, of course, that my power line plug had been accidentally (but nonetheless thoroughly) disengaged from the wall socket. For from that outlet the cord stretched unprotected across the living room floor—an easy trap for anyone walking into the darkened room, or even for an already seated guest who might move or shift his feet in the darkness. I promised myself then and there to protect my screenings (and my guests) from any such accident in the future.

The solution I arrived at was a simple one. At an electrical supply house I bought a plug of a little heavier construction than the dime-store variety. Essential to my solution was that this plug should have a face (the side which goes against the wall receptacle) large enough to permit the attachment of a metal ring as shown in Fig. 1. The ring itself I fashioned from aluminum, since it was easy to work without elaborate tools.

Attachment of this ring to the plug was no great problem. First, to assure that the outer surface of the ring would be flush with the plug's face, I recessed back a suitable amount of the plug's rubber component (see Fig. 1). However, the ring could be fastened directly to the plug face itself, provided the metal is not more than 1/16 to 3/32 of an inch thick. For even then the plug's prongs would make good contact in the receptacle.

Secondly, I drilled and tapped two holes from the back of the plug through to its face and on through the ring itself. Into these holes from the back I inserted two 6/32 machine screws, thus effectively binding the ring into position on the plug. The heads of these screws can be seen in Fig. 3, their bottom ends in Fig. 1.

Thirdly, I then drilled a clearance hole in the ring (at the top in Fig. 1) to accept the extended screw shown at the right in this same photo. In use, this screw is inserted into the clearance hole (see Fig. 2) and then attached to the wall receptacle plate as shown in Fig. 3. Before this operation, of course, it is necessary to remove the small screw from the plate so that the larger one may take its place in the new assembly. And, believe me, once your remodeled plug has been screwed into position, no careless feet in the world are going to dislodge it!

The fastening screw in this assembly was comprised of the hexagonal head of a cap screw, to which I soldered a flat-headed 6/32 brass machine screw for the working part. The hex head (you will notice) has been slotted for screwdriver fastening; and, as a refinement, I then drilled and tapped a small hole in its center to accept the little screw withdrawn temporarily from the wall receptacle plate (see Fig. 3). This handy storage space protects you against losing such a tiny unit, or, if you are screening away from home, walking off with the screw in your pocket.

And speaking of public screenings, this brings up an added hazard in the field of parted power lines. This is the use of extension cords. So do as I have done, and have these cords equipped with the turn-and-pull type of plugs and sockets. With these, and the remodeled wall plug which I have described, you can really relax. Your show will go on!

With this remodeled wall plug, your power line connection cannot be broken by accident

DO YOUR OWN DEVELOPING: 2

Step by easy step, here are the exact solutions and procedures to be used in successful home processing . . . Part 2

HERBERT D. SHUMWAY, ACL

WITH the simple homemade equipment described last month in Part 1 of this article, movie developing at home becomes an easy-to-do reality. Before discussing the actual step-by-step procedure, let's first examine the theory behind the particular process used for developing home movies. It differs from the conventional negative-positive system used theatrically.

THE REVERSAL PROCESS

That particular process, known as the "reversal process," is so called because in developing home movie film we seemingly reverse a negative image into a positive image. What we actually do is to form a negative image first by developing the movie film in a specially compounded developer. Then, since we do not want a negative picture for projection, we next remove all the developed silver grains which form the negative by placing the film in a bleaching solution.

After removal of the film from the bleach, all that remains of the emulsion is the unexposed—and consequently undeveloped—silver bromide. This silver bromide, which is still light sensitive, varies in density according to the gradations of light and shadow in the subject photographed. If we now re-expose the film to any bright white light and then redevelop the film, a positive image of the original subject will result. Briefly stated, this forms the basic principle upon which the reversal process works.

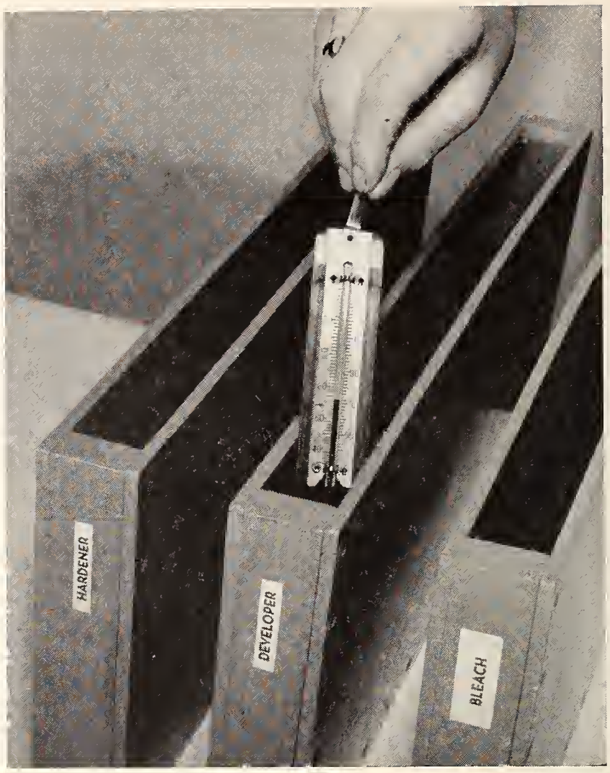


FIG. 9: Exact temperature of the developer, critically important in first run-through, is determined by thermometer.

THE SOLUTIONS USED

With this outline of the reversal process fixed in your mind, let's turn now to a study of the five solutions required for reversal developing. Fortunately nearly all the necessary chemicals are available in ready-mixed, prepackaged form, so that all you need do is to dissolve each chemical in water according to the directions on its package. Moreover, all the solutions have excellent keeping qualities, so that they will need replacing only once in every two or three months unless, of course, they are

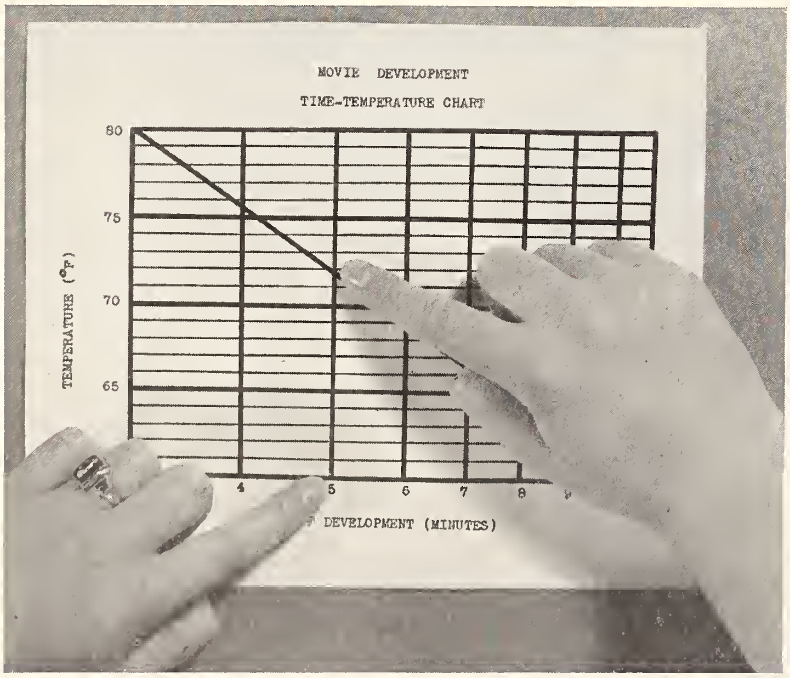


FIG. 10: Time of development in minutes is found by running across correct horizontal temperature line to point of its intersection by the diagonal.

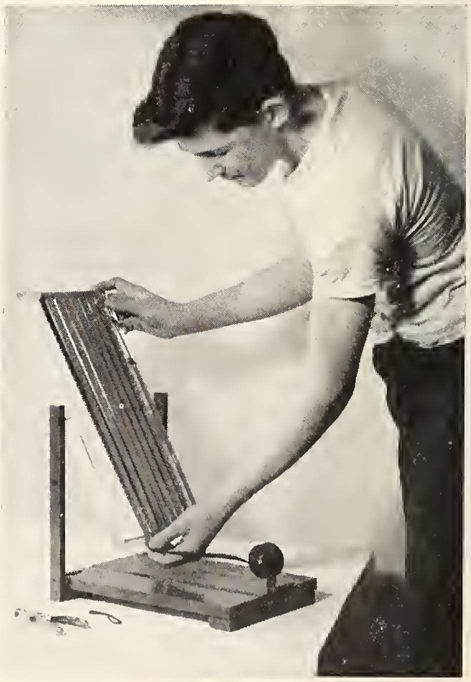


FIG. 11: Winding stand speeds film loading on rack, an operation which must be done in dark.

Photographs by Herbert D. Shumway, ACL

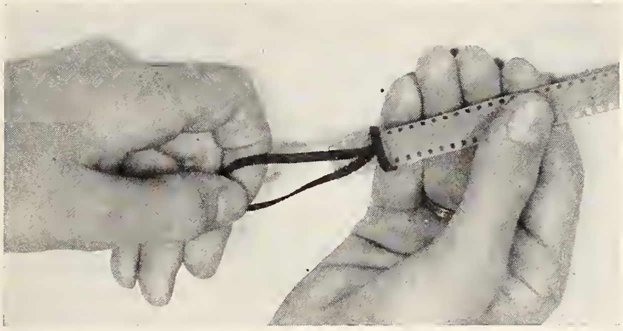


FIG. 12: Film must be attached snugly to winding rack with rubber band at each end to compensate for stretch during processing.

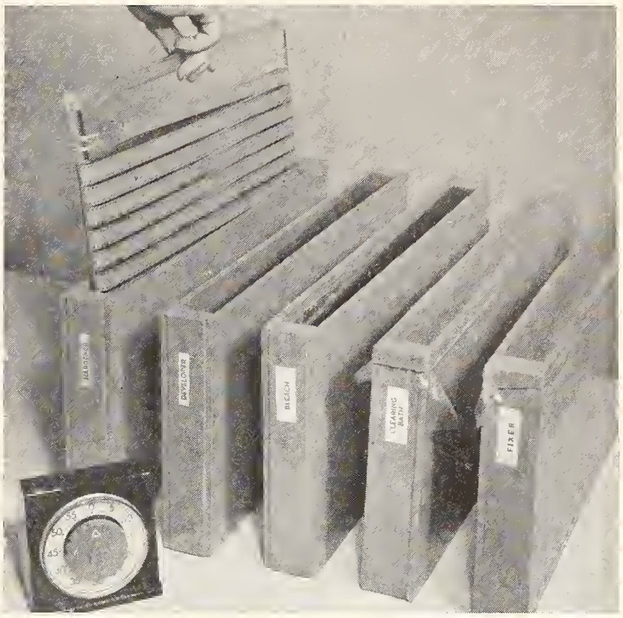


FIG. 13: From hardener (left) through fixer (right), process is carried out by immersing film for correct lengths of time.

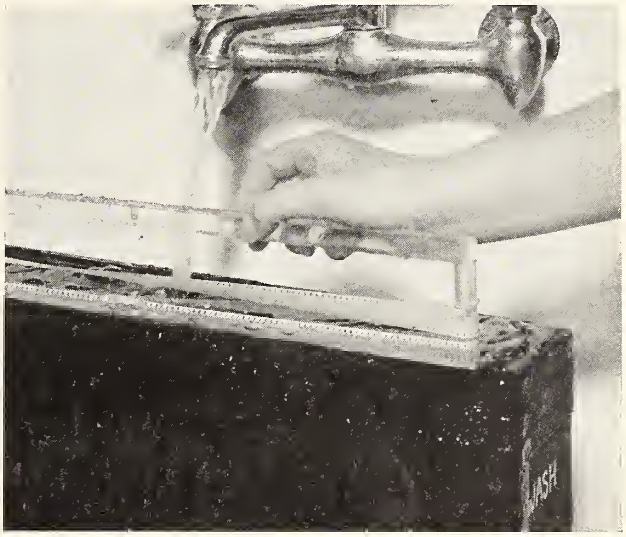


FIG. 14: All washing between processing steps must be done in running water, carefully adjusted to temperature of solutions.

exhausted with use before that time. For convenience all solutions are mixed in one gallon lots, and each solution is stored in its own full, tightly stoppered, gallon glass bottle.

Let's examine each solution individually. First to be mixed and first to be used is the prehardener. Its function is to harden the emulsion before development so that reticulation, due either to temperature differences between solutions and wash water or to processing in warm solutions (those above 68° F.), will be minimized. Purchase this prehardener in the one gallon size sold as Kodak Hi-Temp Hardener, or if you prefer to mix your own from bulk chemicals, use Kodak prehardener formula SH-5.

DEVELOPER KEYS QUALITY

Next solution to mix is the developer which will be used twice in the reversal process—once as a first developer to form the negative image and again later as a second developer to produce the final positive image. This solution more than any other one determines the final quality of your film, and when used as a first developer is the only one which requires that accurate time, temperature and agitation be adhered to. Kodak D-19 is the developer used, but it should be modified by adding 51 grains per quart or 3.5 grams per liter of sodium thiocyanate. The addition of the sodium thiocyanate increases the activity of the developer and assures the clear, brilliant highlights needed for that sparkling projection quality in your movies. Kodak D-19 may be purchased ready-mixed in cans sufficient to make one gallon of solution. Follow exactly the directions on the can for mixing; then carefully weigh 204 grains of sodium thiocyanate and dissolve it completely in the D-19 solution.

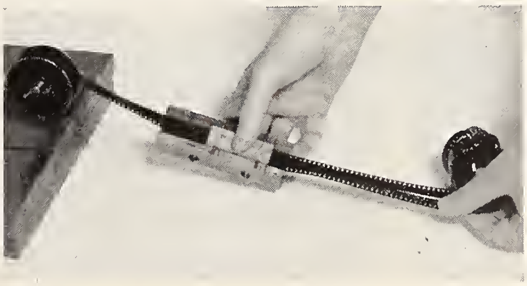
Third solution to be mixed is the bleach. To four liters of water add 20c.c. of concentrated sulfuric acid. You must buy the acid from your local druggist. *CAUTION: Always add the acid to the water. Beware of splattering.* Now weigh out 20 grams of potassium bichromate and dissolve it thoroughly in the acidified water by stirring the solution constantly.

The fourth solution, which is called the clearing bath, is so named because it clears the film of all traces of the yellow stain left on it by the bichromate bleach. It is a simple solution formed by dissolving 200 grams of so-

[Continued on page 308]

FIG. 15: Film is fogged before second development by rotating rack 3 minutes at 4 feet from 100 watt lamp.

FIG. 16: Processed and dried, the double width of 8mm. film is slit end for end, spliced together.



TRY THE CHURCH NEWSREEL

Rich and rewarding subject matter awaits your camera amid the myriad activities of your local church. And the audio opportunities are intriguing

LEROY E. HURTE

IF YOU HAVE a hankering to make a newsreel and at the same time do a good public relations job for your church, by all means try the Church Newsreel. You will get plenty of cooperation from your church officers and members, and the ready-made scenes will cut your expenses down to a new low. Certainly your pastor will welcome the project, for he will find in it a means of presenting to his entire congregation the various departments of the church and how they combine to make a successful organization.

Naturally, the scope of your church activities will determine the contents of your newsreel. The sequences suggested herewith are some of the activities of my own church (a Seventh-Day Adventist congregation in New York City) which maintains quite a vigorous program. While all the items on this list may not be a part of your church's schedule, they should suggest the possibilities inherent in this type of movie making.

1. With Civilian Defense to the fore these days, many churches are holding first aid classes and running drills to evacuate the church auditorium audience into a basement shelter. Sequences of these activities, liberally spiced with closeups in the case of the first aid instructions, will strike a truly contemporary note in your newsreel.

2. If you have a home missions group which visits and helps the sick, be sure to make this a part of your coverage. The filming operation itself should be good therapy for the indisposed party. Show your group cleaning the house, washing the dishes, preparing food or reading to the patient.

3. The pastor, during the preparation of his sermon, may seek inspiration by walking in the park or driving in the country. Here you and your camera can get next to nature with him, thus adding beautiful pastoral and floral scenes to your production.

4. The choir's annual concert or a recital by an outstanding artist-member of your church can give quite a "first-nighter" atmosphere to your news film. The artist unquestionably will be thrilled at the idea. Other members of the church can be pictured as they arrive or in reaction shots to the concert.

5. The Young People's Society in action, the socials and the indoor and outdoor sports, all of these provide the excitement and variety necessary to make a well rounded newsreel. Still other sequences might cover a wedding ceremony, church school activities, graduation exercises, or the pastor's birthday party.

With all of the recent advances in easy amateur use of sound, you will want to give careful consideration to this medium as a method of heightening the appeal of your production. Your lead title assembly, for example, might be effectively double exposed over a shot of the choir singing a lively hymn, with their voices recorded on tape or magnetic film and used in accompaniment of this section. During the body of the film you will most likely alternate between passages of music (marches, hymns or other ecclesiastical pieces from available recordings) and a narrative delivered in true newsreel style. With the wealth of musical talent generally found in any church congregation, an effective audio accompaniment should be one of the easiest parts of your production.

Depending on your church, the overall treatment of your film can lean more toward the devotional, the recreational or even the educational side. Such a picture will be of outstanding aid to new members of your congregation, acquainting them at once with all of the church's activities and suggesting a line of service which most wins their interest. In fact, so effective is this kind of film that it soon may become an annual event which the whole church will look forward to seeing. For here is a newsreel that can actually do a good deed, has wonderful entertainment value and performs an excellent public relations job. Better try it!

ARTISTS OR ACCOMPANIST, a sequence of each will make a pictorially interesting and audibly effective addition to your church newsreel.

News of the Industry

Up to the minute reports on new products and services in the movie field

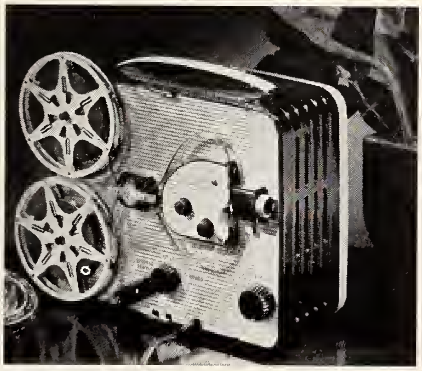
Stereo Type A Kodachrome film, Type A, 335, in a stereo loading for use with photoflood or photoflash illumination, has been announced by the Eastman Kodak Company. The new film will produce twenty stereo pairs (23 by 24mm.) and will list at $4.75 per roll, including processing and stereo mounting.

Polishing pad Movie makers who also engage in still-picture flash work may be interested in the reflector polishing pad now being offered gratis by Jen Products Sales Company, 419 West 42nd Street, New York 36, N. Y. Send a stamped and self-addressed envelope with your request.

Caspeco items Retailing at $2.25, the Wirgin exposure meter is a new entry in the field of extinction-type light calculators. Diaphragm readings range from f/2 to f/32, with shutter speeds listed from 1/500 of a second to 8 seconds. The meter is a product of Camera Specialty Company, 50 West 29th Street, New York 1, N. Y.

Also new with Caspeco is a cast aluminum slide viewer weighing in at only 8 ounces. The unit is designed for use with 2 by 2 inch and 35mm. transparencies on either Kodachrome or Ansco Color. It will retail for $2.95.

Brownie projector Designed as a team mate for the Brownie 8mm. camera, the Brownie 8mm. projector was announced by the Eastman Kodak Company last month. This self-encased unit with a snap-off cover features a single control knob which can be positioned for forward or reverse projection, motor rewind or still pictures. The lens is a 1 inch f/2, the lamp 300 watts in power and the maximum footage capacity is 200 feet.


THE BROWNIE 8mm. projector, Kodak's latest, features a single control knob for forward and reverse run, rewind and still pictures.

The Brownie projector is expected to be in stock at your photo dealer's in time for Christmas buying. However, Kodak warns that supplies may be insufficient at first to meet demand; therefore the company has prepared an attractive Brownie gift certificate for the holiday shopper. The Brownie will be priced at $62.50 as-is, or at $67 with a 30 inch Brownie projection screen.

Long lenses The complete line of Astro long distance lenses, including some of the largest telephoto objectives ever seen in America, is now being distributed in this country by the Ercona Camera Corporation. They are imported from western Germany, where they are manufactured in Berlin.

Mounts to adapt these optics to 16mm. camera use are available for the Cine-Kodak Special, the Bolex H-16 and the Bell & Howell 70-D line. The full list of lenses follows: Astro Pantacher (super-speed, long focus) in 5 and 6 inch focal lengths at f/2.3 and in a 6 inch f/1.8; Astro Ferbildlinsen (long distance) in focal lengths ranging from 12 to 32 inches at f/5 and in a 40 inch f/6.3. Prices of these objectives will range from $195 to $1250.

FIND THE CAMERA! This is the 40 inch f/6.3 Astro telephoto mounted for use with a Filmo 70-D. Other Astro objectives, imported by Ercona Camera Corp., range from 5 to 32 inches.

A descriptive booklet on the Astro lenses may be had from Ercona Camera Corporation, 527 Fifth Avenue, New York 17, with the mention of Movie Makers.

Film printers Amateurs interested in processing their own black and white film also may be interested in looking into the two 16mm. film printers now available from the Uhler Cine Machine Company, 15778 Wyoming Avenue, Detroit 21, Mich.

Both are continuous printers of 400 foot capacity and they operate at a speed of 100 feet in five minutes. The 16mm. Sound model provides for ten light intensities with two rheostats; the 16mm. Silent model has only one print-

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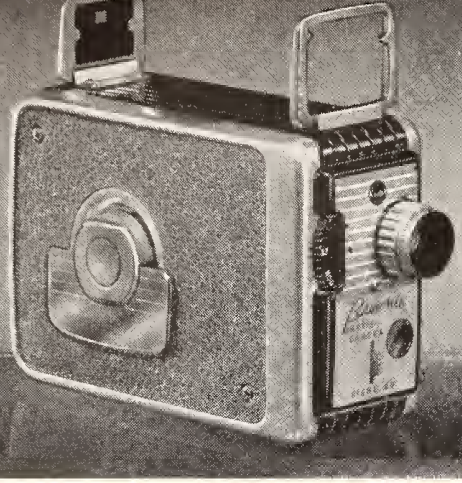
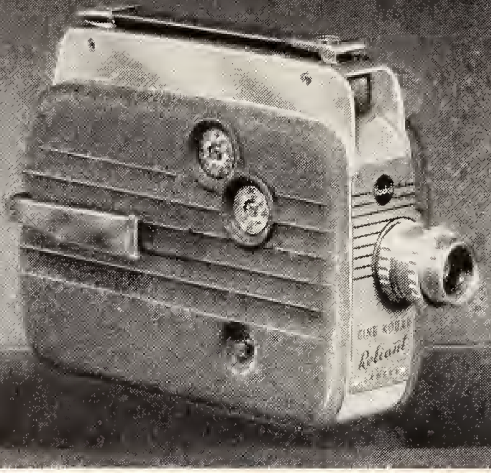
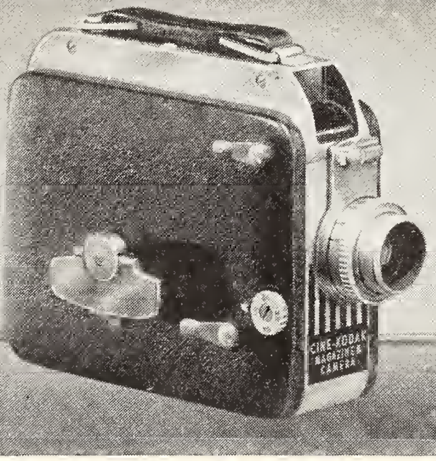


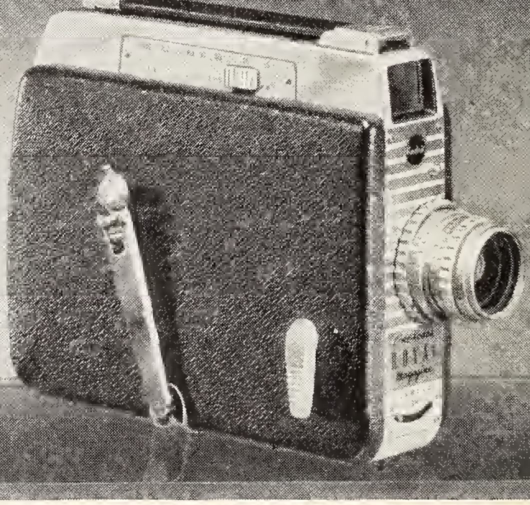
Brownie Movie Camera, 8mm., with fine, fast *f*/2.7 lens, \$42.50



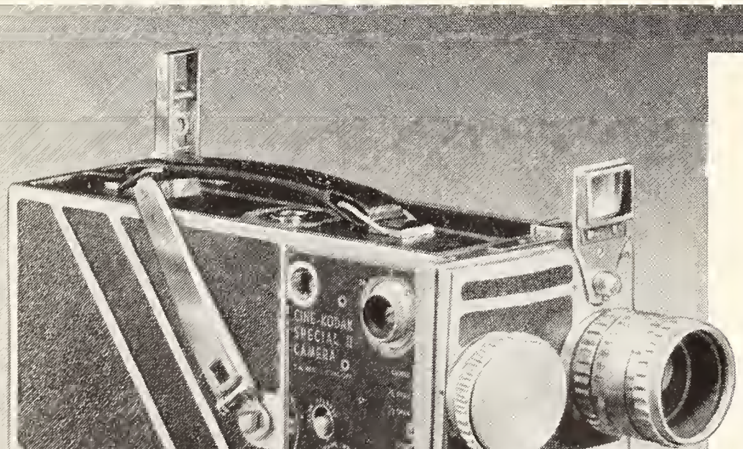
Cine-Kodak Reliant Camera, 8mm., with *f*/2.7 lens, \$82.30; *f*/1.9 lens, \$102.25



Cine-Kodak Magazine 8 Camera, with *f*/1.9 lens, \$150.95



Cine-Kodak Royal Magazine Camera, 16mm., with *f*/2.8 lens, \$162.15; with *f*/1.9 "Ektar," \$176.25



Cine-Kodak Special II Camera, from \$956.20, depending upon choice of lens and film chamber

$\$42^{\underline{50}}$ TO $\$956^{\underline{20}}$

—each tops in its field

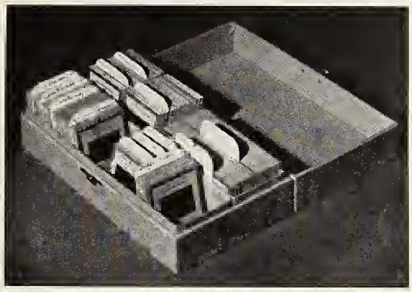
Want fullest camera and film economy consistent with fine movie results? Choose the remarkable 8mm. Brownie Movie Camera. Want the same low operating costs, *plus* slow-motion and standard- or telephoto-lens shooting? Choose the "Reliant." Or maybe the convenience of magazine loading, choice of filming speeds, and wide accessory-lens selection are your movie-making objectives? Then it's the "Magazine 8" or "Royal 16." The former uses lower-cost 8mm. films . . . the latter makes really *big* movies, single-frame shots, too. And if only the best and most talented of all 16mm. cameras will do the job—whether for personal movie records, travel, educational, entertainment, business, or industrial films—the "Special II" is the answer. All are shaped for shooting. All make marvelous movies, *sure as shooting.*

Prices include Federal Tax and are subject to change without notice.

EASTMAN KODAK COMPANY
Rochester 4, N. Y.

Kodak
TRADE-MARK

ing light intensity and one rheostat. Both are limited to work with black and white film only. The list prices are, respectively, $99.50 and $69.50, f.o.b. Detroit.



THE KODASLIDE Flexo File, listing at only $1.25, will hold 360 cardboard slides, 124 in glass mounts or 160 Kodak stereo pairs.

Polarizers A complete line of polarizing filters, in all Series sizes from Series IV through Series IX, is now being offered by Enteco Industries, Inc., 610 Kosciusko Street, Brooklyn 21, N. Y. Prices graduate from $3.50 in the Series IV size to $14 for the Series IX filter. All are mounted in hard, lightweight duraluminum.

Included with each Enteco polarizing filter is an instruction leaflet covering the many uses of this unique screen with both color and monochrome emulsions. Your request to Enteco Industries and a mention of MOVIE MAKERS will bring you a free copy of the leaflet by return mail.

Foreign color The General Photographic Supply Company, 136 Charles Street, Boston 14, Mass., flatly dares you to come up with a foreign color film which they cannot process. And, judging by the list of emulsions which they are ready to handle, it seems a good dare.

Included are Dufaycolor, Agfacolor, Ferraniacolor, Fujicolor, Gevacolor, Lumiercolor, Pakocolor, Sakuracolor and Telecolor. General Photo also offers to make still prints from any positive or negative color process at prices ranging from 60 cents for a 2x blowup to $10 for a 12 by 16 incher.

Movie making indoors

[Continued from page 294]

BAR LIGHTING TAKES A BOW

Filming around the home it is often difficult to keep children the proper distance from fixed lamps, what with them running back and forth across the room as they do. Therefore, a few years ago the idea of attaching the lamps to the camera was introduced (see Fig. 3). Equipment of this type has since been called bar lighting or photolight bars. The lamps (either two or four) are placed at opposite ends of a bar ranging anywhere from 2 to 3 feet in length, with provision in the center of the bar for attaching the movie camera. Thus, on the two-lamp bar there is one lamp, or on the four-lamp bar a pair of lamps, on each side of the camera. If the subject moves and it is desirable to follow it during the filming, the lights move with the camera and keep the illumination fairly uniform—as long as the subject remains at a constant distance from the camera. But if the subject comes closer to the camera or goes farther away, some change has to be made in exposure by adjustment of the diaphragm opening.

While a lighting setup of this type does have certain definite limitations (especially with respect to the area that can be covered), the bar itself is reasonably light and flexible, and the lamps and camera can be left attached to it if one chooses. Thus, it requires only a few seconds to plug the lights in and start making home movies (see Fig. 4).

Not only is the bar light a handy device for lighting children at play, but it often is about the only practical way to illuminate such newsreel types of subjects as a banquet, a wedding or school, Scout or church meetings.

REFLECTOR FLOOD LAMPS

The built-in reflector type of flood lamp is recommended for use in bar lights because it provides a large amount of illumination and has a satisfactory color temperature for use with Type A Kodachrome film. Perhaps the most suitable type of flood lamp for home movie cameras is the Medium Beam PH-375 watt unit. For the angle of light thrown by this lamp closely corresponds with the angle covered by the standard focal length lenses used on movie cameras. Also of importance is the fact that four of these lamps (drawing 3.3 amperes each) can be used on a regular 15 ampere home circuit.

One easy method of determining exposure when using these PH-375 lamps in a lighting bar is that depending upon a series of guide numbers. Such a system of guide numbers, for both two- and four-lamp setups, is plotted in Table III.

EXPOSURE BY GUIDE NUMBERS

To use a guide number properly, simply divide the guide number by the distance the camera is placed from the subject. The resulting figure gives the *f* value or lens opening. For example, for Type A Kodachrome which has a guide number of 24 under *two* lamps, and with the camera and these two lamps 12 feet from the subject, the procedure would be to divide 24 by 12. The result (2) indicates that the correct lens setting would be *f*/2 or *f*/1.9—whichever diaphragm opening is engraved on your lens.

However, an important factor which should be kept in mind in the use of PH-375 lamps is that their illumination output is not constant throughout the life of the lamp. These lamps are

Precision Engineered Movie Camera by Europe's Finest Camera Craftsmen!

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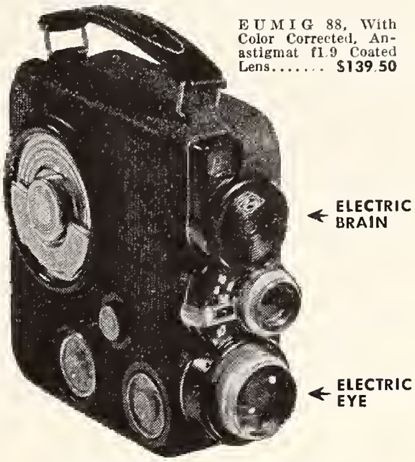

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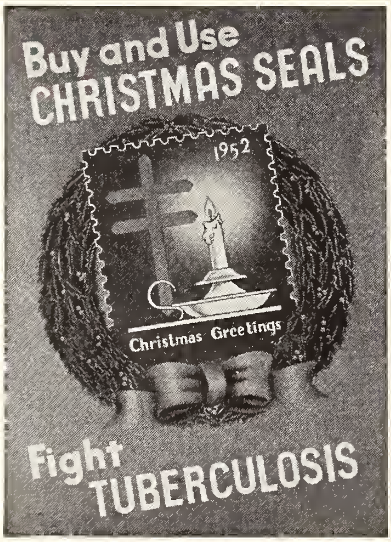

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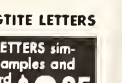

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brighter during the first hour of burning. After that the illumination gradually diminishes until the lamp burns out at the end of its 4 hour life.

Thus, the guide numbers given in Table III are values for *new* 375 watt bulbs used on lines of designated voltage, and these figures can be used directly only during the first hour of the lamp's life. After the first hour, the lens should be opened up ½ a stop; after two hours it should be opened a full stop. The user should find it easy to keep track of the number of hours of lamp use, and thus be able to make these compensations accurately.

OTHER VARIABLE FACTORS

The guide numbers for two or four lamps are satisfactory for cameras having shutter openings of 160 to 165 degrees and a camera speed of 16 frames per second, or for an exposure time (shutter speed) of about 1/35 second.

There are some cameras on the market that have shutter openings as low as 133 degrees. However, these are the exception rather than the rule. When such cameras are used, some compensation in exposure must be made. If you do not know the shutter speed and angle of opening of your movie camera, write to the manufacturer and ask him. Usually about 1/3 of a stop more exposure is needed with cameras having such shutter speeds.

Since the guide numbers recommended here are for use with cameras operating at 16 frames per second, if the camera is operated at 24 or 32 frames per second, ½ a stop larger must be used at 24 and 1 full stop larger opening at 32 fps than is required at 16 frames per second.

Usually it is not any one factor that causes underexposure, but rather a combination of several factors all accumulating in one direction. For example, a camera with a 133 degree shutter, plus exposures making no compensation for old lamps, plus low line voltage—these three factors alone could add up to an error of nearly two full stops in the diaphragm scale. And with color film this would cause serious underexposure.

I feel sure that the majority of exposure failures are caused by such conditions. Therefore, it is important to make the recommended adjustments for each variable factor in order to make good exposures.

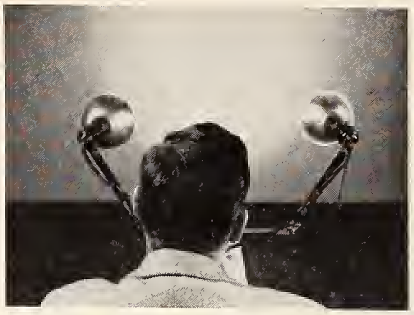

FIG. 5: Proper positioning of two lamps on light bar should superimpose cones of light.

The recommended exposure for those who do not want to use the guide numbers will be found in Table IV. These values are for two new lamps in a lighting bar used on a line of proper voltage.

From these figures it is obvious that the use of an $f/1.9$ lens and the two-lamp bar light for color filming is limited to subjects that are at distances not greater than 12 feet from the camera. With the four-lamp bar slightly greater distances can be used. However, for general movie making in the average home, the area covered at these distances is satisfactory.

BEAM PLACEMENT IMPORTANT

In order to apply the guide numbers and use the lamps efficiently, *superimpose the light coming from each lamp* (instead of placing the beams side by side as recommended for photofloods) at whatever distance the subject is from the camera. For example, if the pictures are of children playing on the floor 10 feet from the camera and lights, the light beams should be superimposed at a distance of 10 feet. Fig 5 shows the right way of superimposing two PH-375 light beams.

This superimposition usually can be done in advance by turning one light on and noting its position on a wall 10 feet away; then turn that light off and adjust the second light so that it illuminates the same spot. There are some light bars on the market that are not adjustable and with these the guide numbers cannot be used.

In filming children at play where their actions may occur from 10 feet to 6 feet from the camera, the lamps could be superimposed at a distance of 8 feet.

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(Title 39, United States Code, Section 233)

OF MOVIE MAKERS, published monthly at New York, N. Y., for October 1, 1952.

1. The names and addresses of the publisher, editor, managing editor, and business managers are: Publisher, Amateur Cinema League, Inc., 420 Lexington Avenue, New York 17, N. Y.; Editor, James W. Moore, 420 Lexington Avenue, New York 17, N. Y.; Managing Editor, none; Business Managers, none.

2. The owner is: Amateur Cinema League, Inc., 420 Lexington Avenue, New York 17, N. Y.; Membership corporation with no capital stock. President, Joseph J. Harley, 27 Upper Overlook Rd., Summit, N. J.; Vice President, Frank E. Gunnell, 34 Colonial Court, Staten Island, N. Y.; Treasurer, Walter Bergmann, 30 Alta Dr., Mt. Vernon, N. Y.; Secretary and Managing Director, James W. Moore, 420 Lexington Ave., New York 17, N. Y.

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JAMES W. MOORE, Editor.
MARY L. COONEY, Notary Public for the State of New York.
Sworn to and subscribed before me this 29th day of September, 1952. (My commission expires March 30, 1953.)

Their beams then will be reasonably well superimposed on the subject at either the 10 or 6 foot distances. In adjusting the exposure under such circumstances, the intermediate position of 8 feet should be taken as the basis for exposure calculations.

EFFECT OF REFLECTANCE

One more point which should be kept in mind both indoors and out is the general reflecting characteristic of the subject. *The guide numbers given here, like the basic exposures recommended for use outdoors, are for average subjects that contain some medium, some light and some dark colored areas.*

When a subject is generally light in color and has no extensive area of dark color or deep shadow, then it is reflecting more light than the average. Therefore less exposure or a slightly smaller lens opening than the tables indicate can be used. On the other hand, if the subject is generally darker than average and does not contain very many light areas that are reflecting an appreciable amount of light, more exposure or a slightly larger lens opening than the tables show should be used.

For example, you can see that closeups of a baby dressed in white clothing would require at least ½ a stop *less* exposure than the average subject; whereas a closeup of a dark-skinned person would require at least ½ a stop *more* exposure than our tables indicate. These variations or allowances for light or dark-colored objects should be made in addition to the allowances made for aging of the lamps, shutter speeds and so forth.

Once one acquires the ability to appraise quickly the reflectance of subjects and to make proper allowances for other variables of movie making, filming indoors becomes as easy as it is outdoors. You'll be playing your pictorial piano with *both* hands—and you'll *like* the new harmonies this creates.

Using color creatively

[Continued from page 295]

to a relatively small object by setting it off with a contrasting color. If you would like to have your audience discover the "ruby" in your heroine's ring (it's really as phony as her "blue" eyes!), have her wear a *green* dress and keep all other red objects out of the scene for the moment. And, if you really want to hit them in the eye with this bogus bauble, keep red out of several preceding scenes as well and splash lots of green around.

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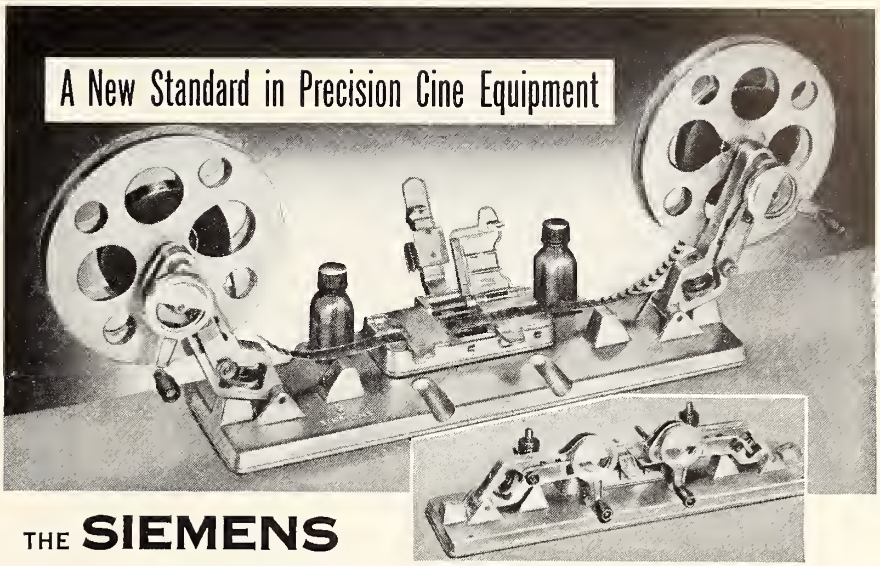

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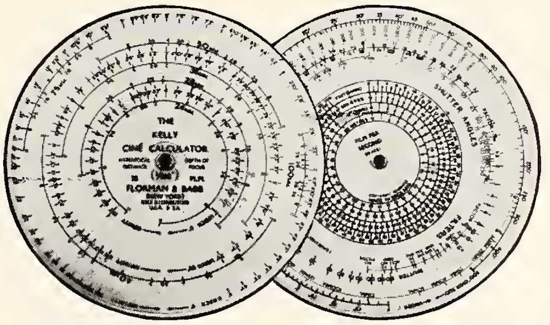

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8 CLUBS 16

Long Beach In conjunction with the activities of the Community Chest, the Long Beach (Calif.) Cinema Club joined forces with the Community Playhouse and local Red Feather agencies to produce a 400 foot color film, *Because of You*. The picture shows, through the story of a typical family in need, the use to which fund contributions are put. Among the more than 150 persons who worked on the film, which will be shown to business and employee groups during the current campaign, were John J. Lloyd, ACL, director, George Cushman, cameraman, and Norman Masterson, narrator.

Denver elects At their recent election meeting, members of the Amateur Motion Picture Society of Denver, ACL, named George Calvin as president for the coming year. Serving with Mr. Calvin will be Leo A. Remley, ACL, as vicepresident and Alta Seifer, ACL, as secretary-treasurer.

ICAL Milano Through the gracious assistance of George Favalli, ACL, the Cine Club ICAL Milano, ACL, in Italy, will screen *Follow the Girls*, by Oscar H. Horovitz, FACL; *Magic Stairway*, by Harlan Webber, ACL; *Russian Easter*, 1942 Maxim Award winner by George Serebrykoff; *Sahuaro Land*, by Frank E. Gunnell, FACL, and *The Unexpected*, 1948 Maxim Award winner, by Ernest Kremer, ACL.

Chicago party The Chicago Cinema Club, ACL, celebrated its twentieth anniversary on October 23 with a party at the Carleton Hotel in Oak Park, held under the guidance of Peter Bezek and Charlotte Rus. Color movies were taken to record the end of the club's first quarter century. Entertainment which was arranged by Esther Meshboum included the first showing of *Temptation*, a melodrama which was filmed at the club's Gala Night in June.

Brooklyn events Harris B. Tuttle, FACL, of the Eastman Kodak Company, spoke to members of the Brooklyn Amateur Cine Club, ACL, on the subject of *Translation and Visualation* at their October meeting. November will see the first Guest Nite of the season on the 19th and the 8mm. Gala Nite on the 21st. Tickets and complete details may be obtained by writing to Lou Dishotsky, care of the Brooklyn club at the Neighborhood Club, 104 Clark Street, Brooklyn, N. Y.

Metro salon Members of the Metro Movie Club of River Park, ACL, in Chicago, welcomed the new season with their annual fall outing at the Illinois State Park at Channahon. Later in October, they presented their 1952 Cinema Salon. Among the films shown were *The Big City*, by Richard Guetl, first prize 8mm. division; *Chicago Railroad Fair*, by Don Barber, ACL, first prize 16mm. sound division; *Eternal Blossom*, by George Tahara of Honolulu, and *Little Intruder*, by ACL President Joseph J. Harley, FACL.

Buffalo elects William A. Thomas, ACL, will serve as president of the Amateur Cinema Club of Buffalo, ACL, for the next year, with Grace Lindner, ACL, as vicepresident. Armand Sieper was elected secretary and Raymond Korst, treasurer.

Winnipeg A demonstration of the new Bell & Howell 202 magnetic projector highlighted the October meeting of the Winnipeg (Canada) Cine Club. Members also saw first screenings of films taken at their annual picnic at Pine Falls last summer.

Los Angeles During the past month, the Los Angeles Cinema Club, ACL, heard and saw R. L. Cleveland demonstrate the new RCA magnetic sound projector. On the same program, members of the club saw *They're All Alike*, by Howard Stephens, and *Hail, British Columbia*, by Leo J. Heffernan, FACL, winner of the Maxim Award in 1941. The club's annual contest will close on November 17, and the first screening of the prize winners will be held on December 2.

DALE E. BEVARD, ACL, left, president of the 8-16 Home Movie Makers, ACL, of Kansas City, Mo., presents awards to G. E. Martin, ACL, C. V. Knox, ACL, and John Booz as winners in the club's recent mid-year contest.

MMPC—NY 8's Last spring's Gala Night program of the New York 8mm. Motion Picture Club was presented in its entirety by the Metropolitan Motion Picture Club, ACL, of New York, on October 16. Special musical scoring for the program, on which all films but one were made by members of the New York 8's, was prepared by Archibald MacGregor, ACL, and John Hefele, ACL.

L.A. 8's The Los Angeles 8mm. Club, ACL, was host to the Southern California Association of Movie Clubs at the latter group's first cinema forum on October 21. The main event of the evening was a talk on camera handling by Gilbert Easley, of Paillard Products, Inc. Mr. Easley also demonstrated the new Bolex stereo technique.

N. California December 21 is the closing date for entries in the third annual Filming for Fun contest sponsored by the Northern California Association of Amateur Movie Clubs. The films will be shown to member clubs by a traveling salon during April and May next year. Further details about the contest and salon may be obtained from G. M. Robertson, 1278 Excelsior Avenue, Oakland, Calif.

Omaha election Officers for the coming year of the Cinema 16 Club, ACL, of Omaha, will be George Brotherson, president, Lyle McBride, ACL, vicepresident, Mrs. Dave Williams, secretary, and Mrs. John Koutsky, treasurer. Serving on the board of directors for 1953 will be Harold Bessey, William Charnley and Harold Ramsey.

Richmond hosts Officers of the Westwood Movie Club of San Francisco were the guests of the Richmond (Calif.) Movie Camera Club, ACL, at a potluck dinner last month. The visitors were entertained with showings of *Wealth of the Land*, depicting California, past and present, and *Shedding for Summer*, a comedy by Herb Goldstein about haircuts at home, featuring his own family.

Closeups—What filmers are doing

En route to his home in Switzerland, after three years with the Shell Oil Company in New Guinea, Paul Hunger, ACL, stopped in to see us with films he had taken on that island. All of his pictures were shot deep in the jungle with the friendly, but not too tame, natives as his actors. Unforgettable among many beautifully photographed scenes is a native dance sequence, the music for which was recorded on tape at the same time as the film was shot.

Incidentally, do you recall that snapshot we ran of M. Hunger a while back (April *Closeups*), complete with beard and a pet white cockatoo? Well, the beard was gone when he visited here and so, it seems, was the cockatoo . . . Too bad!

For some time now ACL President Joseph J. Harley, FACL, has been disappearing on extended and unexplained visits to the bourbon and black-bean belt south of Washington—somewhere in Virginia, to be as exact as our information permits. Frankly, his habits had us worried, especially with the Ten Best judging high on the horizon. But now all is clear.

Mr. Harley, who you should know is a design engineer for the Bell Telephone Laboratories, had been in the rural regions of the South to supervise field tests of a new system of telephone line installation. Matter of fact, he himself designed the system, the key to which is that every last item—save the wires themselves—is attached to the poles while they're still on the ground.

Fully equipped, the poles are then jockeyed up into waiting holes (which, incidentally, had been pre-dug with a Harley-designed power digger) and the wires are then attached to them—again from the ground—with what looks simply like a long stick with a hook on its upper end. Darnest thing you ever saw!

Well! Being a pretty good movie maker (as well as an engineer), Mr. H. naturally had to shoot a few feet of this and that operation as his brain child was tested. Just for his own use, you know. But somehow the brass at Bell Labs got a look at these quickies, and before he knew it Mr. H. had a full-scale production on his hands.

Now called *Up From The Ground,* the picture stands finished at 1000 feet of 16mm. color, complete with a technical but nevertheless interesting optical sound track. It will be used to train other Bell System engineers in these new installation techniques.

People and Places: Harry Houghton, ACL, stopped by between trains last month for a stimulating chat on cine affairs. He was en route from Boston to his home outside of the nation's capital, where he is president of the Washington Society of Cinematographers, ACL. While in the Beantown area he had looked up Oscar H. Horovitz, FACL, out in Newton. . . . Which reminds us to tell you that Charles J. Carbonaro, FACL, cut down by a car on Washington's streets, is now out of the hospital and back at his home in Cambridge. Friends can drop him a line at 46 Shepard Street, Cambridge 37, Mass.

From Farther West, three other visitors of note have brightened our days since we last reported. Taking them in geographical order only, they have been . . . William C. Kirk, ACL, of Denver, where he is president of the Greater Denver Cinema League, ACL, and where, in his home, he is the proud proprietor of an Ampex tape recorder. In town for a longish stay, Bill was headed for (among other attractions) the annual Audio Fair at the Hotel New Yorker . . . Had to see a man, he said, about a recorder!

Harvey B. Woodworth, jr., ACL, of San Francisco, where he is president, vicepresident and cameraman for his own production group, the 16mm. Lens and Reel Society. Harvey has two productions before the lenses of his new Auricon Cine-Voice—*I Am A City* (ah, there, Isherwood!) and *No Rest for the Weary.*

And from Los Angeles, where he is projection chairman of the Los Angeles Cinema Club. ACL, came Charles J. Ross, ACL. An expatriate Easterner and formerly a member of both the Brooklyn and Manhattan (Metropolitan) local clubs, Charlie showed a nice sense of timing in his visit here. There were meetings of both groups on consecutive evenings during his stay.

SGT. JOHN A. MILLER, ACL, of the 497th Signal Photo Service Company, pauses for an informal portrait while on pass in Hackenheim, Germany.

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Do your own developing

[Continued from page 299]

dium sulfite in four liters of water (or about one half pound of sodium sulfite in one gallon of water).

The fifth and last solution is an ordinary acid hardening fixing bath, such as is used as a fixer for still negative film. When you buy your fixer, be certain that it contains a hardening agent, for the purpose of this solution is simultaneously to harden the emulsion and to remove any possible grains of silver bromide which might not have been developed and which, if allowed to remain in the emulsion, might later cause deterioration of the image.

ACCURATE EXPOSURE NECESSARY

Just a word now about the accuracy of exposure needed for home movie processing. With the reversal process as used in home developing, no compensation can be made during development for either over- or underexposure of particular scenes within a film. Therefore, take particular pains to follow exactly the exposure guide furnished with your film. If you use an exposure meter, use the meter setting recommended by the manufacturer of the film which you are using. Get all your exposures consistently "on the nose." Scenes exposed in brilliant sunlight and those shot in dense shade must all be taken at the correct *f* stop. With your film properly and uniformly exposed, you are already well on the road to producing successfully your own home-developed movies. So, now join in the fun, and follow these step-by-step instructions for fine quality movies.

TWENTY ONE BASIC STEPS

Step 1. Fill all five tanks with the solution each is labeled to contain. Leave ½ an inch of space between the liquid surface and the top tank edges to prevent overflow.

Step 2. With an accurate thermometer determine the exact temperature of your developer. Do this by suspending the thermometer deep into the solution for two or three minutes. See Fig. 9.

Step 3. Using the temperature of the developer as just determined, consult the time-temperature chart as shown in Fig. 10 to find the proper developing time at this degree. For example, suppose the temperature is 72° F. From the time-temperature chart (as pictured in Fig. 10) you can see that the correct developing time at 72° F. for a normally exposed film will be 5 minutes.

Step 4. Turn off all room lights and turn on a suitable safelight if one is permissible with the film you are going to develop.

LOADING THE RACK

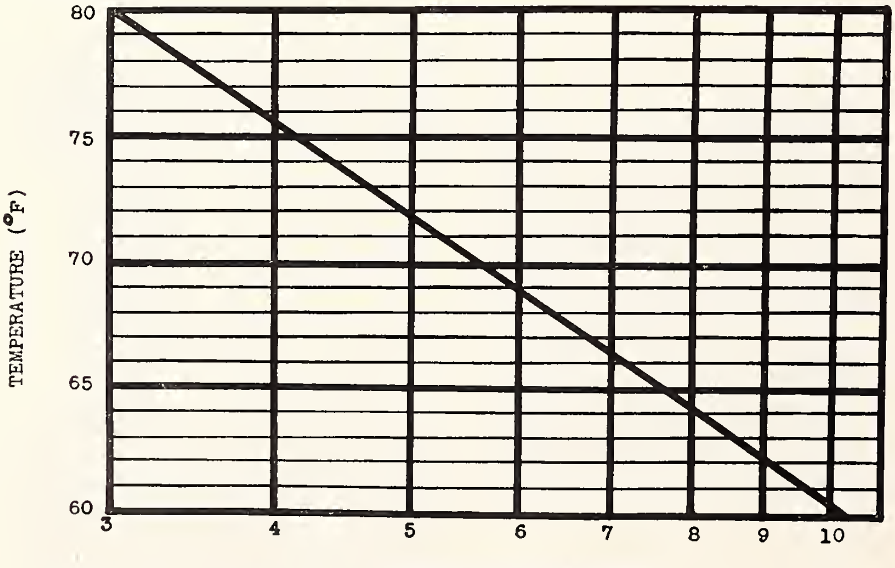
Step 5. Load the plexiglass developing rack with the film. Do this easily with the aid of the loading stand as shown in Fig. 11. Since the film will stretch as it absorbs moisture during development, it must be fastened elastically to the rack to compensate for any slack in the film caused by this stretching. By punching a hole with a paper punch about 1 inch from the end of the film, a rubber band can be threaded through this hole, looped through itself, and attached to the lower mounting hook on the rack as illustrated in Fig. 12.

When fastening the end of the film to the mounting hook, be sure that the emulsion or dull side of the film faces away from the round rods. Now pull the film until the rubber band becomes taut. Continue to wrap the film around the rack—keeping it tight on the rack at all times—so that one strand of film lies between each set of film separators. When you reach the other end of the film, punch a hole in it and fasten it to one of the upper mounting hooks with another rubber band.

Step 6. Immerse the rack in the tank of prehardener. See Fig. 13. Agitate it a few seconds during each minute by raising and lowering the rack an inch or two in the solution. At the end of 5 minutes remove the rack from the prehardener and hold it above the tank for 1 minute to allow the excess solution to drain off the film.

Step 7. Rinse for 1 minute in cool water.

Step 8. Place the rack of film into the developer and set your timer for whatever length of development time you determined in Step 2. A timer with a pre-setting feature will be a conven-



TIME-TEMPERATURE CHART, for use in your own lab, is scaled for ortho and medium speed pans.

ience here. To insure even development, agitate gently a few times each minute by raising and lowering the rack an inch or two in the solution. At the end of the required developing time, remove the rack from the developer and allow any excess developer to drain off the film and into the tank.

Step 9. Rinse for 3 minutes in cool water.

Step 10. Place the film in the tank containing the bleach and agitate intermittently. Temperature of the bleach is not critical, but it should be between 60° F. and 75° F. While the film is in the bleach, all the silver forming the negative will be removed, so that the film will change from black to creamy yellow in approximately 3 minutes. To insure complete bleaching, allow the film to remain in the bleach 5 minutes.

Step 11. Turn on white room lights. All remaining processing may be done under ordinary room illumination, but do not expose the film to strong daylight.

FULL WASHING IMPORTANT

Step 12. A 5 minute wash in cool running water is next. This wash is exceedingly important, for upon it depends to a great extent the brilliance and snap of your pictures. Insufficient washing at this point will result in yellow stains, muddy highlights, and brown tones instead of the crisp blacks and whites that you desire. To insure thorough washing, place the wash tank beneath a faucet of cool running water (see Fig. 14) and adjust the flow of water into the tank so that the tank will remain full even though water is continuously draining through the two bottom drainage holes.

Place the rack of film into the water and leave it there for at least 5 minutes. Longer will do no harm. Be sure that the temperature of the wash water is not over 75° F. and, if possible, avoid temperatures below 60° F. Abrupt temperature changes are to be avoided also, for they are the chief cause of reticulation.

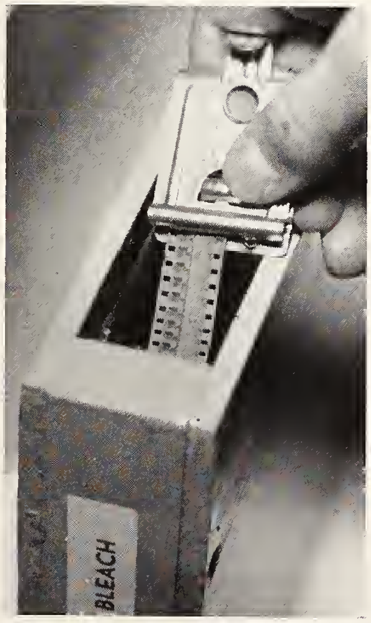


FIG. 17: Beginners at home processing will be wise to develop a 6 inch test strip first before a full roll. Washing times can be cut.

Step 13. Place the film in the tank of clearing bath. Its temperature is not critical, but it should be between 60° F. and 75° F. Agitate intermittently for 5 minutes.

Step 14. Give another thorough wash, following the same technique described in Step 12.

RE-EXPOSURE AND REDEVELOPMENT

Step 15. The film must now be exposed to white light, or "fogged," preparatory to redeveloping it to form the final positive image. Probably the room lights have already fogged the emulsion; but to be certain, slowly rotate the rack of film about four feet from a 100 watt lamp as shown in Fig. 15. Do this for 3 minutes. By exposing the film to white light you have rendered the remaining silver bromide capable of being developed. All that is now necessary to produce the final positive black and white image is to develop the film again.

Step 16. Place the film in the developing tank—the same tank of developer that you used for the first developer. Develop the film until it appears jet black on both sides when inspected by reflected light. Usually 5 minutes in the developer with intermittent agitation will assure complete redevelopment. Temperature is not critical when this developer is used as a second developer. You do not have to consult the time-temperature chart; but for best results the temperature should be between 60° F. and 75° F.

Step 17. Wash film for 3 minutes in running water as described in Step 12.

Step 18. Place the rack of film in the fixing bath. Agitate intermittently for 5 minutes. Remove and drain briefly.

Step 19. Thoroughly wash for at least 15 minutes as described in Step. 12. This last wash must be complete to insure permanence of the images. Insufficient washing here may cause the pictures to fade and turn yellow with age due to traces of the fixer remaining in the emulsion. Make it a rule to wash 15 minutes or longer in cool running water.

DRYING AND SLITTING

Step 20. When it comes to drying the film, the easiest method is to use a wetting agent such as Kodak Photo-Flo; this makes it possible to dry the film free of water spots without using a chamois or sponge. Simply dilute 15c.c. of Photo-Flo in one of the processing tanks filled with cool water, being sure to rinse the tank thoroughly before filling it with the wetting agent. Then

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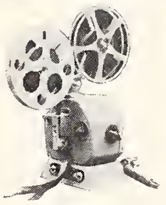

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In this pause before the fateful dice are cast, we salute those countless cameramen who have competed in this contest. For, whether their results have been able, average or ineffectual, we are well aware of the hopes and heartaches which go into the making of even the simplest movie. Therefore, we salute these men.

But we should like as well to salute with a warm sincerity the patient, hard-working helpmates who have stood behind these men. For in the multiple and increasingly complex operations of making a modern movie, four hands are better than two—and two hearts will ever beat more staunchly than a lone one. Not seen in the screened results are the littered living rooms, the cluttered kitchens, the missed meal times and the disrupted disciplines of family life. And yet their calm and uncomplaining acceptance by the wives of movie makers must contribute much to the winning of the ultimate accolade.

Helpmates of home filmers everywhere—thee we salute! Who called you the weaker sex?

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immerse the rack of film in the solution and agitate gently for 2 minutes. Remove from the solution, drain briefly, and hang the rack of film on a nail or hook in a dust-free room. It will dry within an hour or so. Photo-Flo is very inexpensive to mix, so discard it after each developing session to prevent accumulated bits of dirt and emulsion from lodging on the film.

STEP 21. Here is the final step of slitting that will make your 8mm. film ready for projection. With the use of an inexpensive film slitter (sold by most movie supply firms), double 8mm. film can be slit quickly into two sections each 8mm. in width. First rewind the film onto a camera spool. Then, with the camera spool placed on the loading stand spindle, slit the film as you unwind it from the spool as shown in Fig. 16. Splice these two sections together and wind them onto an 8mm. projection reel.

TRY A TEST STRIP

That's all there is to 8mm. movie processing. However, there is one hint that may help you to secure the best possible results. Perhaps you will find that developing a test strip before processing the whole roll will help you, particularly at first. A test strip is simply a 6 inch piece of film cut from the beginning of the roll. This strip is held by a film clip (as shown in Fig. 17) and run through the solutions. Since the only result you desire with this test strip is a check on the first development, all washes as well as time in the bleach and clearing bath may be cut to the minimum.

By this speeded-up test, the time of first development can be checked and altered if necessary to produce the best results for the entire roll. Of course, the reliability of this check depends upon giving an equal exposure to the test strip and to the entire roll. With a little practice you will be able to judge results by viewing the bleached-out images left in the emulsion immediately after removing the film from the bleach, making it unnecessary to carry out the remaining steps.

TWO TYPES OF TITLES

Quite likely you'll want to add a few titles to your home-processed reels. Here, too, these tanks are most convenient; for excellent titles may be obtained by filming white letters on a dark background and then developing the titles by the reversal method just described.

However, you'll get equally good titles—with far simpler processing—by photographing black lettering against a white background and then developing the film *as a negative*. Such development will then result in a film having the titles with the desired white letters on a dark background. Here's how easily it's done:

For negative title developing you'll need only two tanks (the developer tank and the fixer tank) plus the wash tank. Best all-around title developer is Kodak D-11, a high contrast developer that combines fine grain results with excellent keeping qualities. This also comes ready-mixed in 1 gallon sized cans. For titling film choose any positive type film; even the orthochromatic film used for reversal processing gives snappy titles when developed as a negative.

Using orthochromatic film (ASA 16), you'll obtain excellent titles by developing in D-11 for 4 minutes at 68° F., rinsing briefly, then fixing for 5 minutes, followed by a thorough 15 minute wash in cool running water. Exposure for such development should be about *f*/4.5 when the title is illuminated by two No. 1 photofloods, each placed at a 45 degree angle to the titling board and 3 feet from it. Exposure and development for your particular titling setup and film can best be determined by developing a few test strips.

There you have it! Try combining this negative title development with the reversal development of your picture films and you'll find that these movie processing tanks form a very versatile unit indeed. For quick, sure, simple movie processing, this system is "tops."

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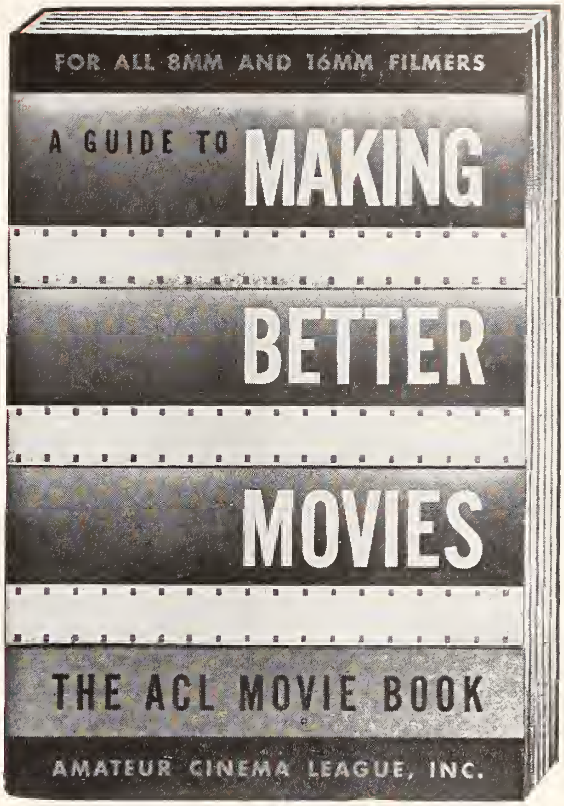
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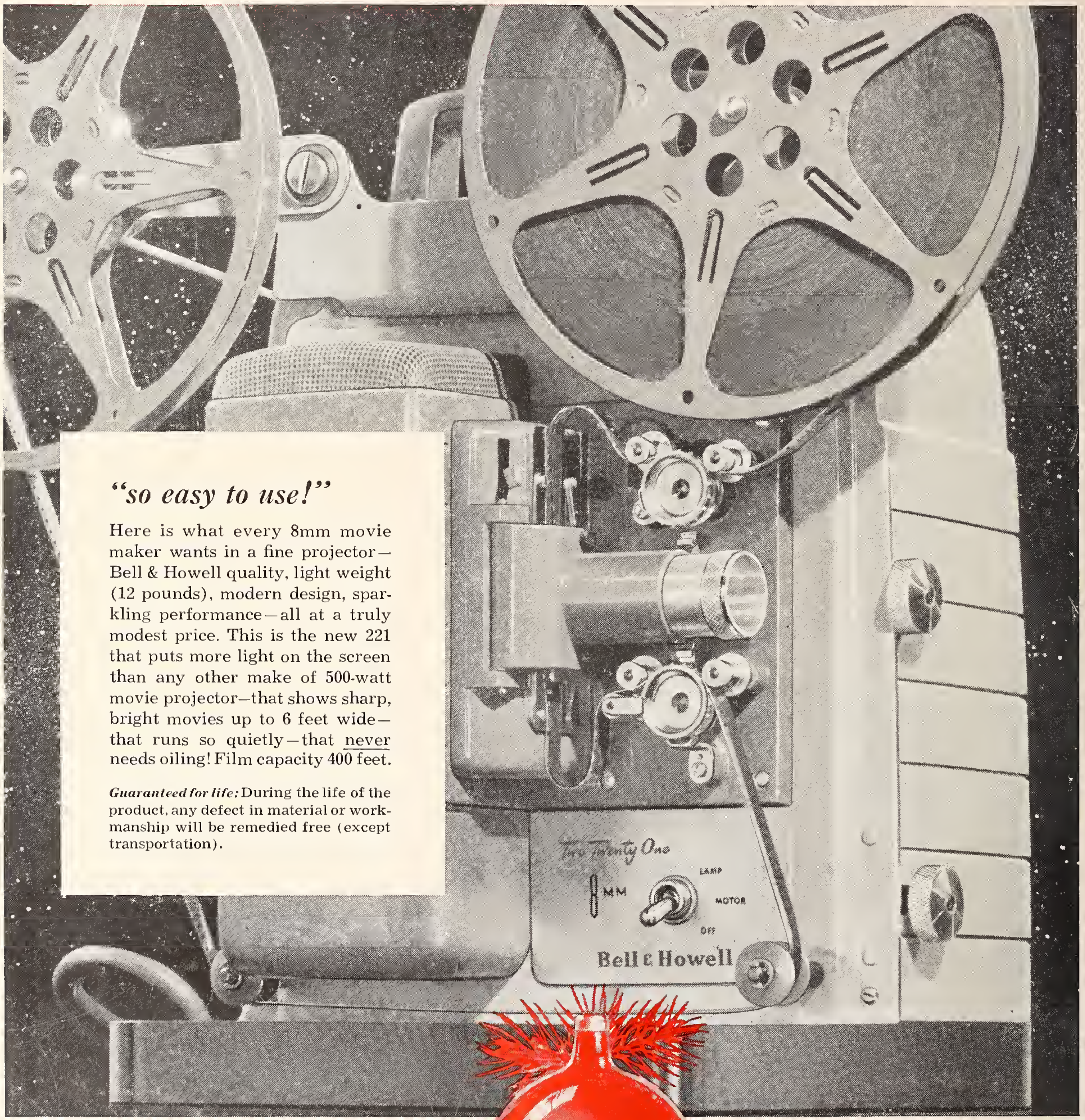

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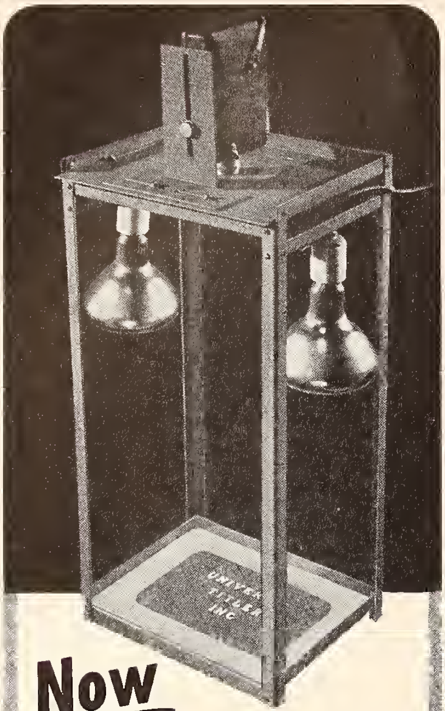

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MOVIE MAKERS

THE MAGAZINE FOR
8mm & 16mm FILMERS
Published Every Month by
AMATEUR CINEMA LEAGUE

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1952

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Cover photograph by Mary E. Browning from Frederic Lewis

JAMES W. MOORE
Editor

PETER D. DIBBLE
Clubs Editor

ANNE YOUNG
Advertising & Production

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Closeups—What filmers are doing

Traditionally, in December, the keeper of this lighthouse plays its benevolent beams about the horizon, spotlighting those gallant competitors in the year's Ten Best contest who, for one reason or another, did not win through to official honors. Thus, with our lenses polished and with new carbons in the arclight housing, we proceed without further preamble about this pleasant assignment.

Let's face it. Travel still tops the list of amateur filming affections, and its popularity is well attested in the number of such films submitted. To notate the national park pictures first, there was *A Day at Yellowstone*, by Charles J. Ross, ACL, of Los Angeles, which featured (of course) Old Reliable—pardon us, Old Faithful. Also from and about the West were *Death Valley*, by Ralph O. Lund, ACL, of Seattle; *Havasu Canyon*, by Othel G. Goff, ACL, of San Francisco, and *The Canadian Rockies*, by H. A. Houston, ACL, of Oklahoma City.

◆

Ranging farther afield, other filmers turned their attention to the color and customs of assorted areas. Hayden R. Smith, ACL, of Flint, Mich., took 1800 feet of 16mm. notes on Guatemala for his *Notes on a Reel.* Lester F. Shaal, ACL, of Providence, R. I., devoted the same footage to a leisurely look-see at the West Indies in *Caribbean Sky Cruise.*

Lee Payne, ACL, and family went westward from Pasadena and found themselves in the Hawaiian Islands, which they hailed as *South of Paradise;* while Sidney A. Lazarus, ACL, started from the near-east community of Glen Ridge, N. J., and didn't stop till he had produced *The Far East As We Sees It.* Japan, China, The Philippines—that sort of thing.

Making her last movie last summer on 8mm. (she has since deserted to 16), Esther S. Cooke, ACL, of Albany, N. Y., turned in a treatise on Holland which she called correctly *Dutch Interlude.* From Brooklyn, two cameramen of competence turned north and south respectively, Charles H. Benjamin, ACL, producing *Cape aux Isles* in Canada, and Bert Seckendorf, ACL, putting on film a place study of Charleston, S. C. Lewis B. Sebring, ACL, of Schenectady, N. Y., rounded out the travel titles with *A Tale of Two Rivers*, a pleasant, dreamy duet between the Mississippi and the St. Lawrence.

Let us turn now to topical pictures, a province of amateur endeavor in which its practitioners face the challenge of catch-as-catch-can filming. Helen C. Welsh, ACL, self-appointed patron of Albany's Tulip Festival, turned her competent camera once again on that same subject, reporting this time through the eyes of a participant in *A Queen's Story.*

Lucile E. Owen, ACL, marked the one hundredth birthday of her home town with *Fond du Lac Centennial.* Henry E. Gamage, of Seattle, put on the record his impressions of *The Rose Parade*, while Erma Niedermeyer, ACL, of Milwaukee, framed some old Ice Follies footage in a froth of good-natured nonsense.

◆

The world around us and its varied activities are always of interest to the inquiring amateur cameraman. C. A. Wihtol, ACL, of Forest Hills, N. Y., brought back a strong sense of sincerity and honesty, as he documented the uncertain livelihood of a Gloucester fisherman in *Captain Tully's Catch.* Eugene E. Wilson, ACL, of Hartford, Conn., also faced fishward, to argue the need for greater conservation in the harvesting of Canadian salmon. His telling title: *Farmers of the Sea.*

Emma L. Seely, FACL, of Cleveland, never happier than when hunting her feathered friends, traced the life cycle of *Mourning Doves;* William S. Block, ACL, of Minneapolis, did much the same for the tortoise in *A Visit With Turtles*, and Doug Williams, ACL, of Wichita, Kansas, documented the activities of an itinerant farrier. Again a commanding caption: *For Want of a Nail!*

◆

Photoplays were popular both with individuals and organized groups. The Grand Rapids Amateur Movie Club, ACL, turned in *Triangle Trouble*, an inoffensive farce about an offensive little moppet who almost drove a pair of newlyweds to infanticide. Alex Kearns, ACL, of Montreal, mixed mayhem and marijuana with melodramatic violence, while Al Londema, of Salt Lake City, led two tyro mineralogists along a trail of improbable adventures in *Robber Roost.*

Mysticism, honestly intended but obscurely developed, overlaid the movie magic of other story-tellers. From Springville, Utah, Glen H. Turner, ACL, turned in a tale of western violence and derring-do, in which a symbolic campfire kept cropping up to becloud the action and key the caption, *From the Embers.* Taking a gentler but (in its telling) no less a confused concept, Raymond J. Berger, ACL, of Snyder, N. Y., sought to show in *The Visitors* that good dogs, like good deeds, live on in the hearts of those who will believe.

For downright good fun among the home folks, the man for our money is Pete B. Delaurenti, ACL, of Renton, Wash. In *The Pig*, this gourmet of the great West documents the simple pleasures of preparing and eating a barbecued porker at Eastertide.

Scarcely less warm and winning is the Good Life among the friends and flowers of George Mesaros, FACL, on which he reports with nostalgic pleasure in *Cine Memoirs.* Jack E. Jacobsen, ACL, of Chicago, writes much the same kind of sincere and simple document in *What Happens in Our Neighborhood*, while Roy M. Fulmer, jr., ACL, of Livingston, N. J., looks in on his family at *The Bedtime Story.*

◆

Of more serious subject were the practical film reports by David Palter, ACL, an obvious outdoor man from Toronto. Included in the Palter package were *A Camper and His Canoe, With Paddle and Pack* and *A'Stencilling We Shall Go*, all competent summer camp material. Ellis A. Ring, who uses his camera constructively in visual aid work for Springfield (Mass.) College, turned in a teaching film on Alberg skiing techniques called *Two Boards on Cold Powdered Snow.*

Also interested in the out-of-doors were Clyde Beattie, ACL, of Lewiston, Mich., who repeated the now-familiar ode to autumn in *Autumn Royal*, while Allan A. Hammer, ACL, of Franklin, N. H., paid prolonged tribute to the rocks and rills of his native state in *Granite Waters.*

◆

Special filming effects, although not easy for the amateur, continue to intrigue him. In and around Los Angeles, Newell Tune turned his attention to the comic imagery and adventures inherent in distortion filters. Denney Plumlee, of Sun Valley, confined himself to the table-top school of drama, to come up with *The Sad Duckling*, an amazing and elaborate example of this movie metier. A third Californian, Fearn L. Hobbs, ACL, of San Jose, turned her tricks with animated figures in the production of *Behind the Mask.*

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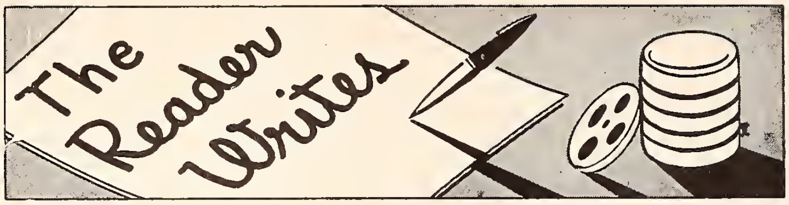

This department has been added to MOVIE MAKERS because you, the reader, want it. We welcome it to our columns. This is *your* place to sound off. Send us your comments, complaints or compliments. Address: *The Reader Writes*, MOVIE MAKERS, 420 Lexington Ave., New York 17, N. Y.

SENSIBLE MOVE

DEAR ACL: You probably have had so many squawks about the recent increase in League dues that I hope you will accept my congratulations on your sensible move.

No one knows better than I—from my recent and now concluded experience as editor of an alumni magazine for Union College—how vastly publishing costs have risen in recent years and how impossible it is to keep within a reasonable budget. You are putting out an excellent magazine, and you must not let down its standards. The proper course was to do just what ACL has done. Congratulations and best wishes!

LEWIS B. SEBRING JR., ACL
Schenectady, N. Y.

SCREWY MANNER

DEAR MOVIE MAKERS: The enclosed sheet (a subscription renewal form) I received from you today!

You are asking me to go out and work to *xtend* my subscription and I have not even had one copy as yet from my original subscription. You certainly are going about things in a screwy manner.

Will you please be so very kind as to send me my first issue of your magazine by not later than return mail? I am just dying and pining away with curiosity to see how good this magazine is as you say. Please end my awful suspense.

JOSEPH OSTRONICH, ACL
Anaconda, Mont.

TEN BEST JUDGING

DEAR MR. MOORE: Thank you for your kind letter of recent date concerning my participation (for the first time) as an ACL judge in the Ten Best contest for 1952. Being a Ten Best winner in the past, I naturally was curious to find out how the competition was conducted. After seeing the highly competent and exacting way in which the contest was run, I am more proud than ever of my Ten Best honors.

The staff of the ACL should be congratulated on the diligent way in which they work to assure the best possible presentation of each entry—whether silent or with sound. As for the judging itself, I saw clearly that each entry stood on its own two feet and competed with all others on the same footing. The decisions were based on honest judgment, without regard to the filmer, where he lived, what size film he used or what subject matter he chose.

Each picture that won a Ten Best or an Honorable Mention award in 1952 truly deserved it.

WALTER BERGMANN, FACL
Mount Vernon, N. Y.

ADDENDUM ON ADDENDA

DEAR MOVIE MAKERS: In answer to *Addenda on Ice*, by Oscar Keller, ACL, I should like to make the following comments:

The lighting of various ice shows is individualized. My experience with Shipstad and Johnson's Ice Follies has followed the pattern which I outlined in my article, *Ballet on Blades*.

I prefer a good pan-head tripod, which I use for smoother filming. Mr. Keller's idea of a camera clamp is excellent; however, I suggest the addition of a small pan head on top . . . The best color renditions were obtained when the spots were mixed with an amber light. This avoided the cold, bluish cast of the white carbon arcs.

Thanks, Oscar, for *your* comments.

SAMUEL R. FASS, ACL
Brooklyn, N. Y.

IN APPRECIATION

DEAR MR. MOORE: It has been a long time since I had the pleasure of writing you. This time I'm sure it will be mutually pleasing, since I am enclosing our club's check for $25 as a contribution to the ACL Film Library Fund.

This is in appreciation for the services and help given the Amateur Movie Society of Milwaukee, ACL, in the past, and for the films sent to us for our meetings and Gala Show—as well as for judging our annual contest films.

EUGENE H. MILLMANN, ACL
Treasurer
A.M.S. of Milwaukee, ACL
Milwaukee, Wisc.

EXCELLENT IDEA

THE READER WRITES: With reference to Mr. Horovitz's and Mr. Hoover's letters in the June, 1952, issue of MOVIE MAKERS regarding contributions to the League's Film Library Fund, I think that this is an excellent idea, and I am sending herewith my check in the amount of $25 as my contribution to the Fund.

I hope that someday, when the Fund has grown sufficiently large to warrant the expense, ACL will be able to publish a catalog of the films included in the library collection.

ROBERT E. BROWN, ACL
Pittsburgh, Pa.

CREDIT ARTICLE CHECK

DEAR ACL: I am in receipt of the League's check for my article appearing in November MOVIE MAKERS entitled *Protect Your Projection Parties.* I am, however, returning it to you as I have in the past, with the request that you credit this amount to the ACL Film Library Fund.

It gives me as much pleasure to assist in building up the film library by these donations (or by presenting duplicates of my films) as it does when I ask others through the medium of my articles in MOVIE MAKERS to share my ideas with me.

GEORGE MERZ, ACL
Hollywood, Fla.

Again, our warmest gratitude to all clubs and individual ACL members supporting the League's effort to expand our Film Library service.

With every new contribution, ACL's management comes closer to realizing an important and fully planned program of expanded film distribution—which will benefit both clubs and ACL members alike.

CONTEST CREDIT

DEAR ACL: In the spring of this year our Miami Movie Makers held a contest which was duly reported in MOVIE MAKERS. For this we thank you very much.

Through some error, the person responsible for the original idea and who put up the prize money for the contest was never mentioned. I am speaking of our mutual friend Ralph E. Gray, FACL. If in some way this error of omission could be rectified, it would be greatly appreciated by all members of this club.

COLE MUSILEK, ACL
President
Miami Movie Makers, ACL
Miami, Fla.

Rectified it is—and gladly. There was no mention of Mr. Gray's part in the Miami contest plan in the news report on it which came to us.

MAGNETIC LETTERS

DEAR SIRS: In your September issue, John E. Closson, ACL, of Whidbey Island, Wash., writes regarding magnetic title letters. I am glad to be able to give the name and address of the British firm who can supply.

These letters are manufactured by Wondersigns Limited (proprietors Charles Letts and Co., Ltd.), 77 Borough Road, London, S.E. 1. The outfit consists of one font of ¾ inch letters, figures, stops, etc., with 150 characters in all. There are three colored steel backgrounds, each 9 by 12 inches in size, and a fitted cabinet to hold the letters and the backgrounds. The price in England is at present £7-10-0, or about $23. If I can be of help to any ACL members in any way as regards these letters, please let me know.

A. E. McCormick, ACL
49 Whitebeam Road
Clonskeagh, Dublin, Eire

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Dear ACL: I have complete sets of Movie Makers from 1948 on. Would these interest any of our members or subscribers?

Ruth J. Davy, ACL
20 East 35th Street
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WORTH WHILE

Dear ACL: I have just received your prompt reply to my request for information regarding 8mm. magnetic sound and the Revere Synchro-Tape system, and I want to thank you for the detailed information which you gave me on these subjects. It is this kind of thing that makes membership in the ACL so worth while.

F. J. Boyer, ACL
Stevens Point, Wisc.

THE SWAP SHOP

In this column Movie Makers offers its readers a place to trade items of filming equipment or amateur film footage on varied subjects directly with other filmers. Commercially made films will not be accepted in swapping offers. Answer an offer made here directly to the filmer making it. Address your offers to: *The Swap Shop, c/o* Movie Makers.

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Gentlemen: I plan to sail for Europe in April, 1953, for an extensive motor tour of some 35,000 miles covering all countries outside the Iron Curtain and also crossing into North Africa.

I understand that securing supplies of 16mm. Kodachrome for such a long trip will be a real problem. Can any ACL members in these countries be of help to me, either with advice or otherwise? If they can or cannot, I would be pleased to hear from them anyway. In that way I may be able to meet with them during my travels abroad, to talk over our mutual hobby, see their pictures and attend movie club meetings.

I am a member here of the Washington (D.C.) Society of Cinematographers, ACL.

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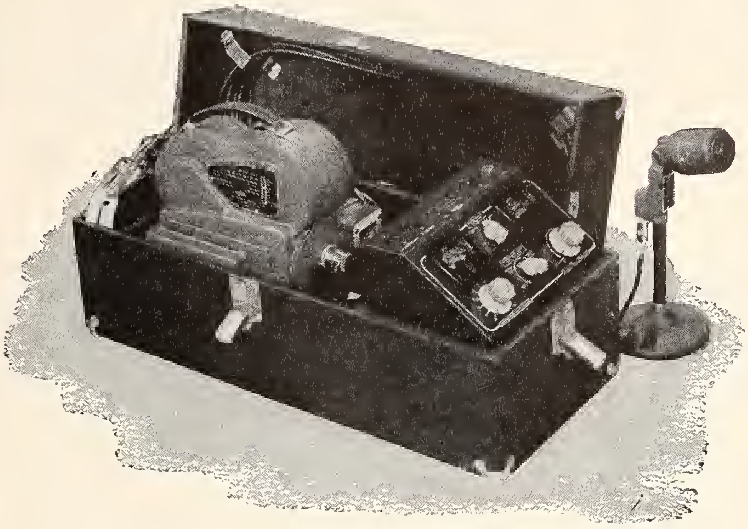

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Hiram Percy Maxim Award for 1952—"Duck Soup" by Delores and Timothy Lawler, ACL

The Ten Best and the Maxim Memorial Award

Movie Makers proudly presents for 1952 the twenty third annual selection by the Amateur Cinema League of the Ten Best Amateur Films of the Year and the sixteenth annual Hiram Percy Maxim Memorial Award.

The Maxim Memorial, which stands in the League's headquarters, was established in 1937 by Percy Maxim Lee, FACL, daughter of the Founder President of the Amateur Cinema League. On it each year there is engraved the name of the Maxim Memorial Award winner; and to that winner goes a sum of one hundred dollars and a miniature silvered replica of the Memorial itself. The Maxim Memorial Award winner for 1952 is announced herewith:

THE HIRAM PERCY MAXIM MEMORIAL AWARD

Duck Soup, 750 feet, 16mm. Kodachrome, with sound on tape, by Delores and Timothy Lawler, ACL, of Kenosha, Wisc.

Cleve Ward

DELORES AND TIMOTHY LAWLER, ACL, of Kenosha, Wisc., ponder a problem in editing *Duck Soup,* 1952 Maxim Award winner.

Next are presented the Ten Best Amateur Films of 1952, listed alphabetically by titles.

THE TEN BEST AMATEUR FILMS

Backyard Birding, 250 feet, 8mm. Kodachrome, with sound on tape, by Herbert D. Shumway, ACL, of Greenfield, Mass.

Bulbs and Beauty, 1400 feet, 16mm. magnetic sound on Kodachrome, by Haven Trecker, ACL, of Kankakee. Ill.

Duck Soup, previously itemized.

Give Us This Day, 700 feet, 16mm. Kodachrome, with sound on tape, by A. T. Bartlett, ACL, of Brisbane, Australia.

Muntre Streker, 100 feet, 16mm. Kodachrome, by Mathis Kverne, of Oslo, Norway.

Olvido, 850 feet, 16mm. optical sound on black and white, by Oscar J. Bonello and Roberto Robertie, of Buenos Aires, Argentina.

Outsmarted Smarties, 125 feet, 8mm. Kodachrome, with sound on tape, by George Valentine, of Glenbrook, Conn.

Poet and Peasant, 225 feet, 16mm. magnetic sound on Kodachrome, by Robert G. Williams, ACL, of Toledo, Ohio.

The Man With The Box, 275 feet, 16mm. black and white, with sound on tape, by James L. Watson, ACL, of Worcester, Mass.

The $24 Purchase, 1500 feet, 16mm. Kodachrome, with sound on tape, by Terry Manos, ACL, of New York.

The Honorable Mention awards follow, listed alphabetically by titles.

HONORABLE MENTION

Birds of Washington, 2400 feet, 16mm. Kodachrome, by J. Don Sutherland, ACL, and Ralph E. Lawrence, ACL, of Washington, D. C.

Ciudad de la Paz, 350 feet, 16mm. optical sound on Kodachrome, by Eduardo Douglas Di Fiore, ACL, of Buenos Aires, Argentina.

Fire-Fighters Field Day, 325 feet, 16mm. Kodachrome, with sound on tape, by William Messner, ACL, of Teaneck, N. J.

Grand Adventure, 600 feet, 8mm. Kodachrome, by Louise Fetzner, ACL, of Pasadena, Calif.

Mountain Playground, 300 feet, 8mm. Kodachrome, by L. G. Darby, of Calgary, Canada.

Near Miss, 200 feet, 8mm. Kodachrome, with sound on tape, by Barry W. Dance, ACL, of Los Angeles, Calif.

Paintings, 300 feet, 16mm. Kodachrome, by George E. Canning, ACL, of Toledo, Ohio.

The Big City, 400 feet, 8mm. Kodachrome, by Richard Guetl, of Chicago, Ill.

The Carabi Incident, 300 feet, 8mm. Kodachrome, with sound on tape, by Harry W. Atwood, ACL, of Ajo, Ariz.

The Israeli Story, 1400 feet, 16mm. magnetic sound on Kodachrome, by Oscar H. Horovitz, FACL, of Newton, Mass.

What God Hath Wrought, 400 feet, 16mm. Kodachrome, with sound on tape, by Leo J. Heffernan, FACL, of New York City.

Woods and Waters of Winterland, 400 feet, 16mm. Kodachrome, with sound on tape, by Herman E. Dow, ACL, of Bristol, Conn.

Reviews of the place winners follow.

Duck Soup

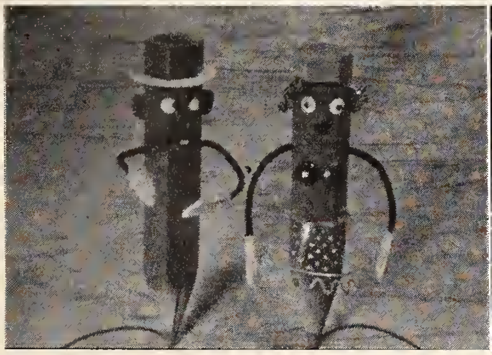
Here, in *Duck Soup*, is the true life blood of amateur movie making—the family film.

Since the hobby's very beginning in 1923, and consistently through the years since that time, more persons have bought more amateur movie cameras to take family films than for all other reasons put together. And yet look at the results! Or better still, *don't* look at them—for they

"Backyard Birding"
by
Herbert D. Shumway, ACL

"Bulbs and Beauty"
by
Haven Trecker, ACL

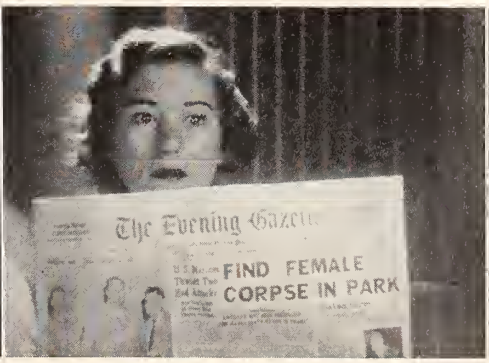
"Give Us This Day"
by
A. T. Bartlett, ACL


"Muntre Streker"
by
Mathis Kverne

"Olvido"
by Oscar J. Bonello
and Roberto Robertie

"Outsmarted Smarties"
by
George Valentine

"Poet and Peasant"
by
Robert G. Williams, ACL



"The Man With The Box"
by
James L. Watson, ACL

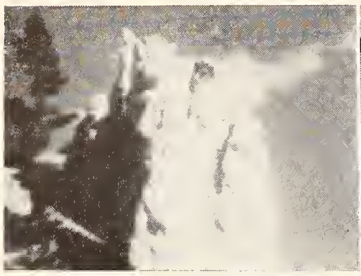
"The $24 Purchase"
by
Terry Manos, ACL

"Birds of Washington"
by J. Don Sutherland, ACL
and Ralph E. Lawrence, ACL

"Ciudad de la Paz"
by
Eduardo D. Di Fiore, ACL

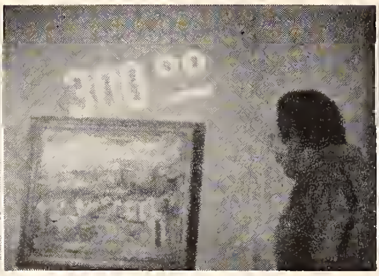
"Fire-Fighters Field Day"
by
William Messner, ACL

"Grand Adventure"
by
Louise Fetzner, ACL

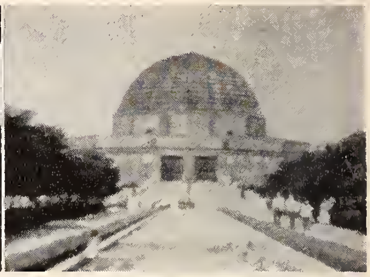


"Mountain Playground"
by
L. G. Darby

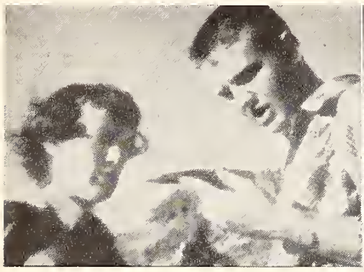
"Near Miss"
by
Barry W. Dance, ACL



"Paintings"
by
George E. Canning, ACL



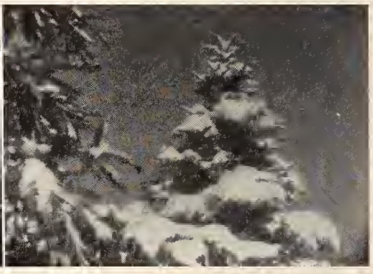
"The Big City"
by
Richard Guetl



"The Carabi Incident"
by
Harry W. Atwood, ACL

"The Israeli Story"
by
Oscar H. Horovitz, FACL

"What God Hath Wrought"
by
Leo J. Heffernan, FACL



"Woods and Waters
of Winterland" by
Herman E. Dow, ACL

are on the average an incoherent hodgepodge of over and underexposure, unsteady camera handling and wild panning on disconnected mementos of familiar milestones. *Duck Soup*, for those filmers who are lucky enough to see it, should change all that.

For here is a well planned and crisply executed family film which has a beginning, a middle and an end. It has also precise camera work, fluid sequencing, and lighting on the children which will delight the heart of all home filmers. Do not, however, let these disciplined excellencies mislead you. For, above all else, *Duck Soup* is no stodgy exercise in family record keeping. These people had *fun*!

Look . . . *Duck Soup* is a rollicking, rambunctious saga of what happens in a household when Pop, charging recklessly that the trials of homekeeping are "duck soup," is deserted for a few days by his deserving wife. What happens, as Pop gets the works from a quintet of utterly engaging youngsters, shouldn't happen (as they say) to a dog. There is stolid, well-meaning Tim, who, returning from the corner store, mangles a loaf of bread beyond all human use; there is demure and lovely Ellen, who plays the bride with Mom's best lace tablecloth; there are Greg and Kevin, impish and angelic twins, who roughhouse their way through the afternoon nap, bathing, haircuts and countless other high-spirited adventures. And there is, finally, Gary, the baby, who bawls like a foghorn and is Pop's particular problem-of-the-day.

Duck Soup, in recounting these hilarious misadventures, is not a "great" film in the majestic sense of the word. (Majesty would be impossible in the face of that Lawler brood!) But it *is* family filming of the finest sort. It is warm, winning and alive with good spirits. *Duck Soup* is the best of the Ten Best for 1952—and it richly deserves the Maxim Memorial Award which it has won.

Backyard Birding

Trim, tightly knit and altogether engaging, *Backyard Birding* presents, with affectionate attention to detail, a nature-loving father and his small son searching out the common and uncommon birds of their New England neighborhood. The film's pleasant music and informed but unassuming narrative are in sympathetic harmony with the pictorial whole.

In it, with apparent purpose, Herbert D. Shumway has employed a cloudy-bright lighting throughout. Thus, the countless closeups of his bird neighbors, as they build their nests and rear their young, are in soft, true and unshadowed color—as so befits the film's gentle theme. And, just in case you're wondering, these superb scenes (on 8mm. film, remember) are [Continued on page 337]

The FIFTH FESTIVAL at CANNES

An American amateur reports his findings at this international film forum

NEIL LEVINE, ACL

WITH the crystal blue waters of the Mediterranean serving as a background, the Fifth International Amateur Film Festival was held this fall in the swank resort town of Cannes on the French Riviera. Under sponsorship of the Cannes City Council, the French Minister of Education opened proceedings in the newly built 2000 seat Palais des Festivals. By great good fortune, it was this American amateur's privilege to attend the sessions as unofficial observer of the Amateur Cinema League.

Cine clubs from all over the world, ranging from darkest Africa to sunny Los Angeles, were represented. Films were exhibited in three sizes: 8mm., 9.5mm. and 16mm. However, both the 8mm. and 9.5mm. widths proved unsatisfactory for large-screen presentation. The throw to the screen resulted in poor image rendition.

The committee of judges had more than seventy films to choose from. A breakdown in categories reveals that over half of all entries were documentaries and travelogs. Scenarios and films with a definite story line amounted to one quarter. Fifteen percent were devoted to surrealist or imaginative themes, while the remaining ten percent were medical and surgical films. The latter, by the way, stimulated the lay audience to a frenzy of pleasure—an enthusiasm which your reporter could not share.

About eighty percent of all films were in color, mostly on European Kodachrome. Here is an emulsion which this writer found more subtle in tone and more pleasing to the eye than its American counterpart, despite the assurance of J. Valdes, chief of the Technical Division of European Cine-Kodak, that the two films are the same. Perhaps, then, the difference is in the processing. Also shown were Dufaycolor, Agfacolor and an unnamed Italian film; but most cinematographers preferred the Eastman product. As for sound, magnetic as well as optical tracks were used. A few industrious gentlemen tried tape recorders; but their synchronization was not good. Obviously, they do not as yet have use of the stroboscopic tape method offered here by Revere in Synchro-Tape.

Generally speaking, Spanish films used dramatic, low-angle treatments with climactic story endings. The French tended toward documentaries and small vignettes of life. Italian films were realistic and hard hitting in their delivery, while the Swiss films were clear, crisp and concise. Their little country offers fine shooting of landscapes which are unequaled anywhere in the world. African films dealt primarily with wild life and native customs.

From Spain the judges selected a scenario film, *El Campeon* (The Champion), by J. Castelltort and J. Llado for the Grand Prix and the Festival Challenge Cup. The picture shows how the hero worship of an adolescent youth and his desire to please the champion result in misadventures which are hilarious and very human. Also from Castilla came the outstanding fantasy, *Impasse*, in which Pedro Font-Marcet traces the gradual deterioration of an artist's mind. Low-key lighting, a moving camera and superimposed images contribute to this psychological drama.

Among the many award-winning films from the Club des Amateurs Cineastes de France were *Nuit Blanche* (White Night), by Dr. Cherigie and M. Regnard, and *Les Escales* (Ports of Call), by Dr. Cherigie alone. In the latter the producer examines what happens when a boatload of men and women, exhausted after a long sea journey, moor their yacht in the harbor. Their candid expressions of fatigue and their lack of will to do anything but catch up on their rest evoked the praise of all.

The French Equatorial Africa Club was represented by an award winner, *Moi Bambi* (Young Deer), filmed by Mme. Regine Le Hanaff. This Kodachrome picture portrays the reactions and delights of a week-old deer in the forest. His first inquisitive smell of flowers and his naive encounter with a skunk give the film a warm appeal.

Switzerland was photographed in all her splendor by Jacques Herve, of Grenoble. Showing Switzerland in all her seasons the film is a clear visual delight. The Festival committee, by exhibiting this at the program's end, left the audience and critics in fine spirits.

One of the highlights of the Festival was a film on underwater life made by Dimitri Rebikoff, of Cannes. Mr. Rebikoff, a professional illumination consultant but an amateur photographer, had designed an electronic, waterproofed lighting unit for use under water, and with it he was able to open up new depths in submarine movie making. His beautiful scenes of plant life and unusual fish photographed off the French coast provided the audience and judges with a rare, unscheduled treat.

All in all, it was generally agreed that this Fifth International Amateur Film Festival, at Cannes, was easily the best thus far produced. The Festival committee's one great regret was that American amateur filming was so inadequately represented (there were only two American-made films entered, and neither of them placed).

It is hoped that the flourishing amateur film movement in America will be more powerfully represented in 1953. Dates for the Sixth International Festival already have been announced as extending from September 5 to September 15 of that year. Besides the actual competitive screenings at the Palais des Festivals, outstanding tourist and social activities are being arranged everywhere on the Coast. To these, all members of the Amateur Cinema League are most cordially invited by the Festival committee.

For further information, both about the film festival and those related activities, MOVIE MAKERS readers should address the following: The General Secretary, VI Festival International du Film Amateur de Cannes, 20 Boulevard de Lorraine, Cannes, France.

Incident light meters indoors: 1

LEO J. HEFFERNAN, FACL

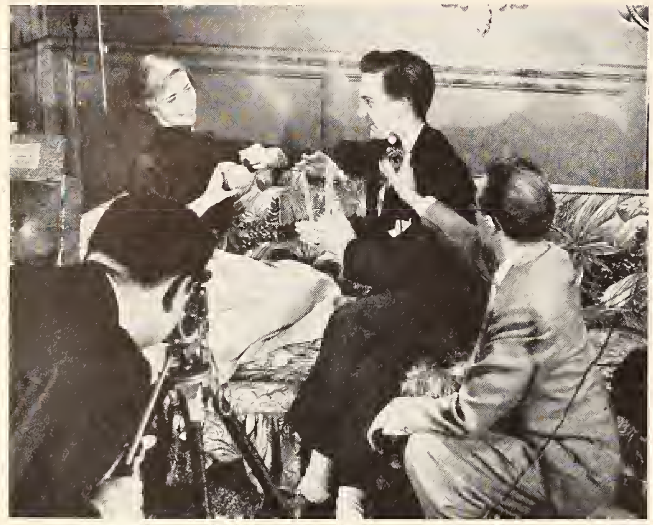


FIG. 1: Hold the meter close to the subject and point it at the camera. This gives correct exposure for average toned subjects.

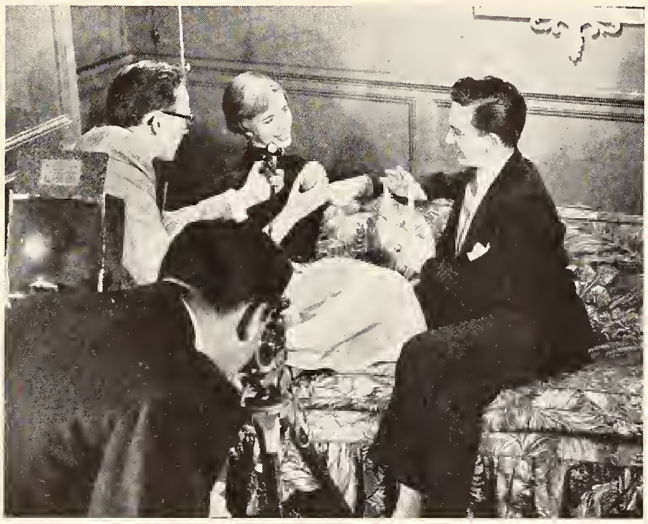


FIG. 2: Check readings are made from other side of set to assure even lighting. Note crouched, to-one-side position of operator.

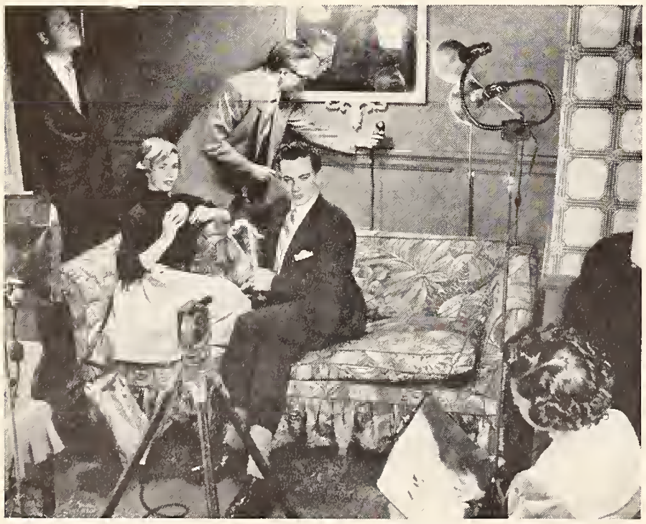


FIG. 3: For even texture, background lighting should balance in foot candles the reading on foreground. Variations are for drama.

WHEN filming indoors by artificial light, a movie maker can shoot with confidence if he is using an incident light type of exposure meter. He simply holds the meter close to the subject and points it at the camera. The lens diaphragm and shutter speed settings indicated by the meter will then be correct for average-toned subjects (see Fig. 1). The procedure is the same for lighter or darker than average objects, except that a slight compensation is made in a way which will be discussed later.

Now, there is a reason why the operation of an incident light meter is simple and its results accurate. Filmers who have used reflected light meters know that these are pointed at the *subject.* However, since subject brightness varies over a wide range, care must be exercised to find an average-toned area at which to point such a meter. It is even recommended that a gray card be carried along on filming excursions, or used at home, to provide an area of the correct tone. With an incident light meter these problems vanish. For the source of illumination is then measured as a basis for determining exposure, and the meter will function properly regardless of how variegated the scene tones may be.

FACTORS AFFECTING INDOOR USE

Using an incident light meter indoors differs in some ways from its use outdoors (see MOVIE MAKERS, February, 1952), where the single source of illumination is the sun. Indoors there are a number of light sources, and it is after these lights are arranged as desired that meter readings are made.

Of necessity, amateur movie lights are set up quite close to the actors or objects being photographed; and this means that the light will be intense on near objects and much weaker upon those farther away. This must be kept in mind when using the meter, for it must be held in the same plane as the subject—even if it is necessary to move an object or to ask an actor to shift his position as the reading is made. The actinic strength of a light beam is one quarter as great when the distance from lamp to subject is doubled, so it can be seen that holding the meter nearer or farther away from the light source will affect the reading.

Reflections from clothing also effect the reading, so that the meter should be held at arm's length rather than close to the body. Furthermore, the filmer will want to stand to the side of the subject, or assume a squatting position, so that his body and head will not block the lights (see Fig. 2).

ONLY FRONT LIGHTS COUNT

Normally, there will be a main light consisting of the strongest available light source, and a fill light, weaker in intensity and located near the camera. (In the illustrations, two reflector-flood lamps close together are the main light, and a T-20 lamp in reflector is the fill light. Both of these light sources are located in front of the actors.) Only lights which are in front of the subject should be considered when the exposure is calculated; the back lighting is ignored, as is the light shining on objects *behind* the subject, such as background walls, etc. These lights may be turned on or not, for they will not affect the reading with an incident light type of meter.

Easy and accurate in use, the incident light type of meter is at its technical best under controlled lighting

Photographs by Leo J. Heffernan, FACL

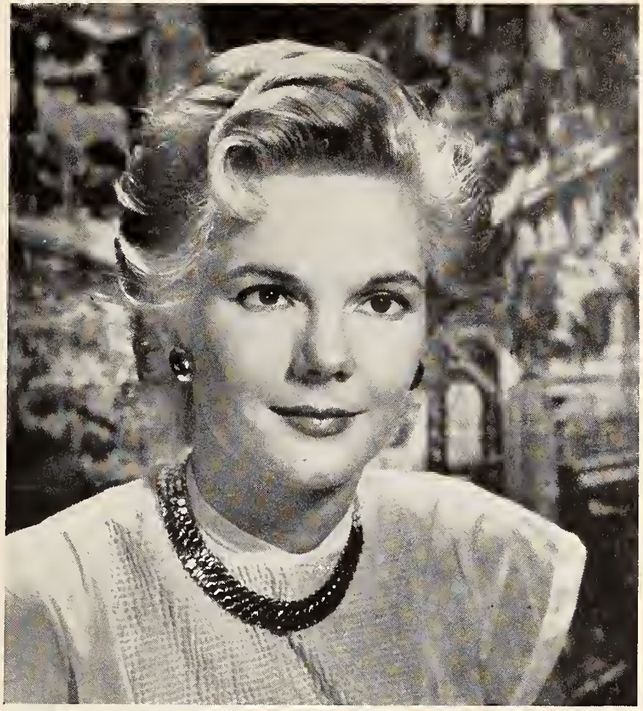


FIG. 4: Light colored subjects, such as this golden haired, fair skinned peachcake, take ½ stop less exposure than meter demands.

All that is necessary is to hold the meter in the subject position, point it toward the camera fairly accurately, and then make a mental note of the foot-candle reading from which the exposure may be calculated by means of the dials on the meter. Since these calculations are different for each of the half dozen or so incident light meters on the market, we will not go into them here. The suggestions given in the instruction book furnished with your meter are to be followed in this regard.

EXPOSING FOR THE BACKGROUND

When the main front lights are set and the proper *f/* stop has been determined by using the meter, it now becomes necessary to adjust the degree of illumination which is falling upon the background objects and walls. This is supplied by separate lighting units, and if the rays are overbright the background will take on a burned-out look. Or if the background is too dim, a dull, sombre look might spoil the overall picture. And so meter readings are made close to the background objects and the walls, and the meter in this case also is pointed toward the camera (see Fig. 3). Keeping in mind the foot-candle number of the reading from subject position, the lights on the background are moved either nearer or farther away until the background is illumined to the desired degree.

If the background is the same general tone or color (within a narrow range, that is) as the subject, the lighting will be balanced when the needle on the meter points to the same number. If the walls are very light colored or white, it is advisable to move the lights farther away until the needle points to the center of the block under the next lower number. The walls will then receive 50 percent less light, but due to their high reflectance they will not appear dark. (Should a dark appearance in the background be desirable, as in dramatic or low-key lighting, a variation from normal of one block in the foot-candle dial will tone down the background.) On the other hand, if the background objects are noticeably darker than the foreground objects, then light must be poured on the background and its intensity gauged by the meter to prevent a sooty look in the setting. Dark colored woodwork, mahogany cabinets, chairs upholstered in dusky materials and other objects of low reflectance call for such an increase of light, but it should never be more than a 100 percent increase in the number of foot candles.

LIGHT AND DARK SUBJECTS

Occasionally a filmer is called upon to make shots of extremely light or extremely dark colored subjects—a closeup of a wedding cake with white icing, for example, or of a black dog or cat. Obviously, the brightness range of Kodachrome is not wide enough to reproduce such objects satisfactorily if the lens setting indicated by an incident light meter is used. For the meter is calibrated for the midpoint of average brightness range, and the subjects mentioned are well outside that range. The rules to follow in such cases are these:

1. Take a reading in the usual way, holding the meter in subject position and pointing it toward the camera. Make a note of the lens setting indicated by the meter.
2. If the subject seems to be very light colored to the eye, then use one half stop *smaller* opening than the meter calls for (see Fig. 4).
3. If the subject is white, or has a whitish appearance, then use one full stop *smaller* than the meter indicates.
4. If the subject is of a dusky color—deep shades of maroon, brown, green or blue—then use a diaphragm opening one half stop *larger* than the meter shows (see Fig. 5).
5. If the subject is blackish in appearance, or *is* black, then use a full stop *more* exposure than the meter shows.

CARE WITH COMPENSATIONS

Readers should keep clearly in mind that these recommended exposure compensa-

[Continued on page 345]

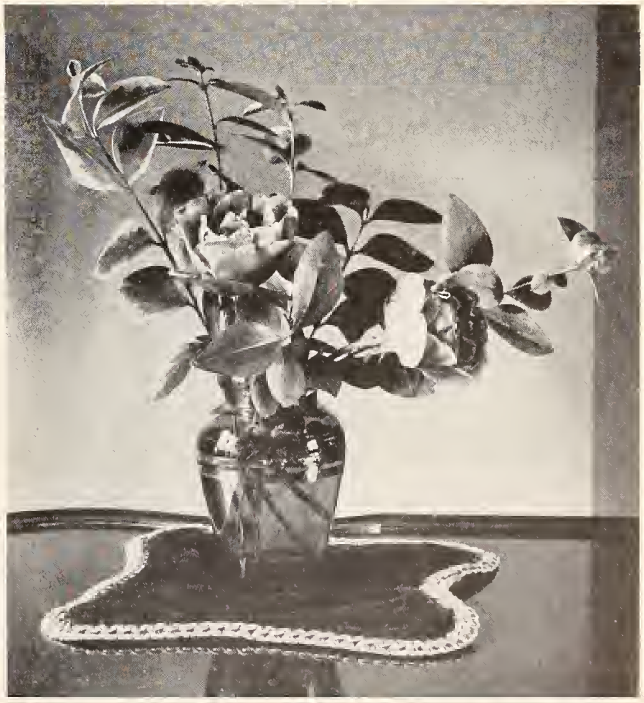


FIG. 5: Dark colored flowers, foliage, woodwork and upholstery require ½ stop more exposure than incident meter will indicate.

Notes from magnetic notebooks: 1

"Movie Makers" presents the first of a series of round-table reports from pioneer users of magnetic sound on film

HAVEN TRECKER, ACL

During seventeen years of movie making I believe I have used every known method of adding sound to my movies, from dual turntables to tape recorders. Thus, I am sure that the greatest thrill I've ever experienced was the purchase and subsequent use of my Bell & Howell 202 magnetic projector.

In the few short months that I've had the 202, I have already made two films with magnetic sound—both on single-perf original stock. One is a Community Chest publicity film running 900 feet of black and white; the other is a 1500 foot Kodachrome story of the gladiolus industry in this Illinois area, called *Bulbs and Beauty*. During the course of adding sound to these films, I naturally encountered many little problems that eventually were solved. And in their solutions I may have information which will be helpful to other experimenters in the magnetic film medium.

KEEP THE EQUIPMENT CLEAN

My experience thus far indicates that a bit of magnetic coating seems to rub off or wear off every time a large reel of sound-striped film passes over the magnetic heads. So, keep everything clean and free of dust. Clean the gate, the magnetic heads and the rollers before each projection. Also clean the film regularly, since this reddish-brown dust is a mild abrasive and certainly shouldn't be allowed to accumulate anywhere. And, in passing, Kodak film cleaner does *not* affect the striping. As for the Vacuumate film treatment, which protects against excess wear and scratches, there seems to be two schools of thought—depending on whose striping service you employ. Bell & Howell has advised me that Vacuumating should be done *after* Sound-Striping, when it will have no effect on the magnetic coating. Reeves Soundcraft, on the other hand, prefers that Vacuumating precede the addition of their Magna-Stripe—particularly if it is applied to a duplicate.

MAKE A TEST STRIP

As you prepare for sounding your first full picture, make up a fifty foot test strip with a full 100 mil wide stripe. Use this to get your equipment adjusted, to establish the distance from lips to mike and to do all your preliminary testing. This will save wear and tear on your feature film.

Put lots of splices in it before striping to check the effect of *your* splices on acceptable recording and reproduction. I find that a good flat splice, made before striping, passes by the magnetic heads with no noticeable noise. Splices made after a stripe has been added make a very faint "plop" as they pass over the heads. Thus, splices that break after sound has been added can be respliced with no appreciable loss of sound. Take care, though! For film cement quickly loosens any striping it impregnates!

16 FRAMES VS. 24 FRAMES?

Your magnetic projector is actually nothing more than a tape recorder of top quality, and, like a tape recorder, voice can be successfully recorded on it at either speed. *But*, also like a tape recorder, music of the kind you'll use (soft, background music, usually from strings) will record better at the higher speed. I think you will find, as I have, that it pays to shoot everything at 24 fps and record it at the same speed.

However, I am now about to convert many of my old 16 fps travelogs to magnetic sound, since Bell & Howell has announced that the 202 (with only slight modification) will record acceptably on double-perf film. How that sound will be remains to be seen—or, rather, heard.

USE THE B&H MONITOR HEADSET

This is the greatest aid you can have in creating balanced recordings. Its small cost will be repaid soon in time saved, better control of your medium and hence better films. Fitting your ear as does a hearing aid, it plugs into the speaker line and has a separate volume control. With this monitoring headset you hear *everything* that is going on your film. Every word, every note is clearly heard as you record.

HAVEN TRECKER, ACL, of Kankakee, Ill., with two magnetic sound films completed.

RECORD AT LOW VOLUME LEVEL

Your 202 projector has a small lamp that flashes as you record. This lamp, says the B&H instruction book, "should flash on the peaks, or high intensity sounds." Now, I found that if you record without the monitor headset there is a tendency to have the recording volume too high, so that the recording level light flashes almost continuously. When such a recording is played back, the distortion is very noticeable and the background noise is distracting. With the headset as a guide, you'll find yourself recording at a much lower volume level, and the indicator light will flash only rarely. *But* you'll have a better recording. My best results now are obtained with the 202 volume control set so that the white dot is at 11:00 o'clock on a clock-face reading.

IT'S A SENSITIVE MICROPHONE

My first attempts at magnetic recording were pretty bad! Projector noise, microphone noise from the handling of the mike, uneven volume level and other difficulties plagued my fledgling experiments.

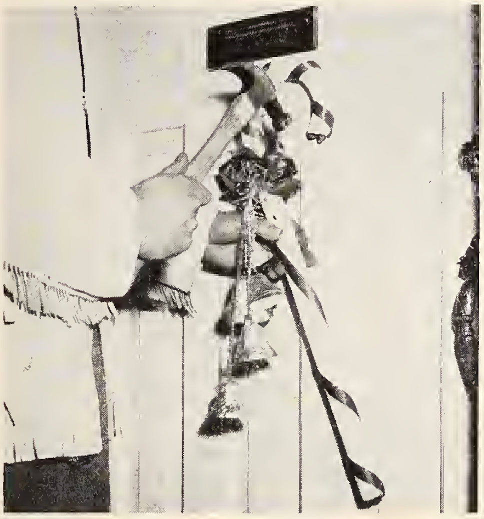
For I soon found that the B&H microphone is a pretty sensitive one. It *will* pick up projector noise unless you position it at its full cord length *ahead* of the projector. We finally built a cubicle of blankets around the machine to deaden the noise. Then, with the mike at full cord length ahead of the machine, I suspended it from the ceiling with a soft rope and rubber bands and anchored it below to a card table with more heavy rubber bands. With this rig, the mike never needed to be touched, and yet the seated narrator found that he could keep his lips at the same distance from it at all times.

Voice-wise, we were now getting somewhere; but the music didn't sound just right. If we piped it from our dual turntables direct to the phono jack provided on the 202, it was necessary to adjust the projector volume control constantly—raising it for the music, lowering it for the voice—and the playback proved to be a wavery, unstable recording. So, I took my P.A. amplifier, ran the dual

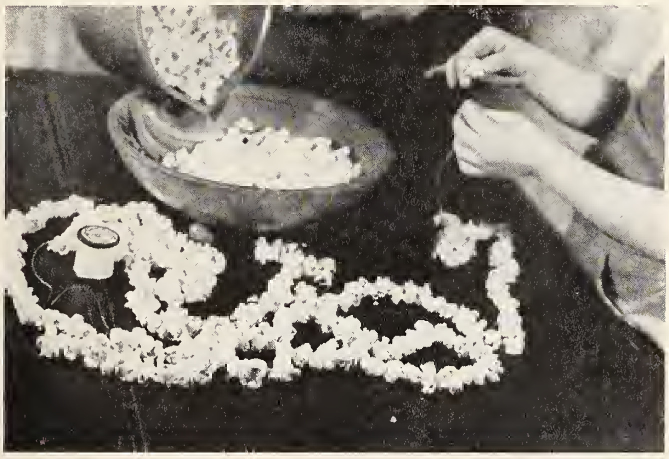
[Continued on page 341]

CHRISTMAS IN CLOSEUP

Photographs by ERMA NIEDERMEYER, ACL

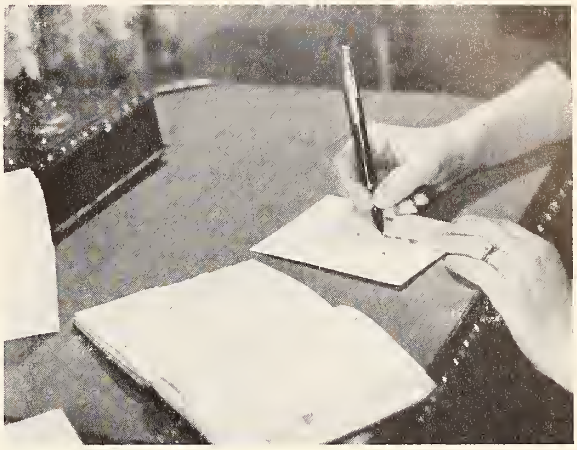


DOORWAY DECOR, be it holly wreath or candy cane, will key Christmas in closeups.



TRIMMING THE TREE, a sequence which is at its brilliant best in closeups, might begin with beading the popcorn.

GOOD LITTLE GIRLS dream happily through Christmas Eve, confident that Santa will come in the night.



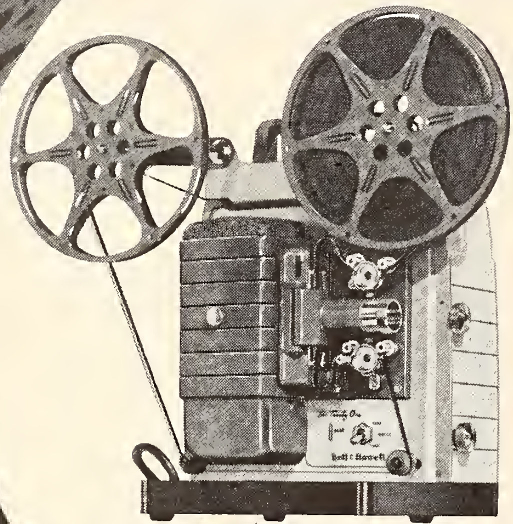
ADDRESSING THE CARDS is always an effective continuity link in film record of the festive season.

SUPPER FOR SANTA, last of a little girl's acts on Christmas Eve, will make a moving moment in film.

THAT FIRST FLASH of joy as the dream doll is discovered will live forever in your Christmas closeups.

BE A PERFECT SANTA!

How about this **fabulous** new 8mm projector?



The **221** is really news! Modern streamlined design. Light weight (12 pounds)! Sparkling performance. A snap to thread. *Never* needs oiling. And, of course, it's precision-built in true Bell & Howell tradition. Make sure you see your 8mm movies at their brilliant best . . . with the newest of all Bell & Howell projectors.

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172-B

8mm magazine-loading camera. Five speeds, positive view-finder, 9-foot film run, single frame and continuous lock. With ½-inch f/2.5 lens,

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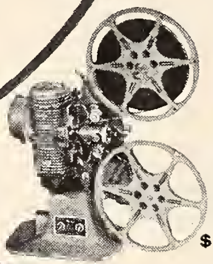

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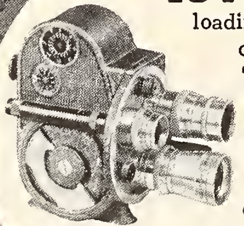

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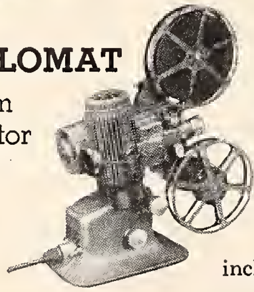
DIPLOMAT
16mm
projector



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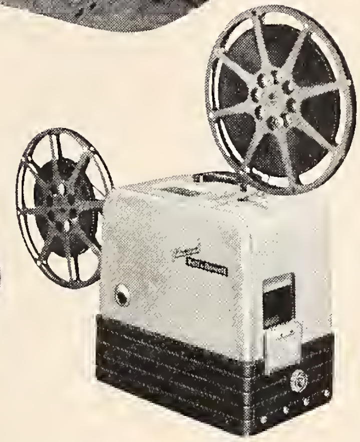

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16mm RECORDING PROJECTOR

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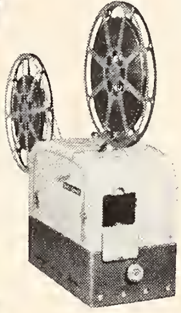
From $699

Filmosound 285



16mm projector for sound or silent films. Compact and light weight, completely contained in one case. Easy to use.

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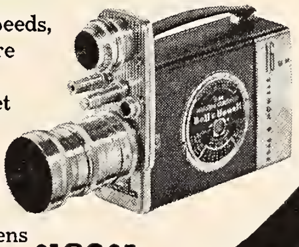
200

16mm magazine-loading MOVIE CAMERA



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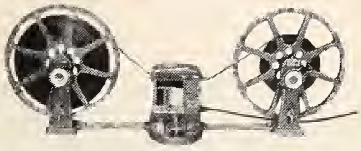

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make (and show) movies!

All Bell & Howell products are guaranteed for life

YOU PULL THE STRINGS, NELCO DOES THE REST

A. B. NELSON, ACL

THAT article, *Let's Make A Nature Movie*, in the March issue of MOVIE MAKERS really set me thinking. For I too am attracted by the birds, bugs and butterflies which beckon so beguilingly to the amateur movie maker. And I could see that the author, Herbert Shumway, ACL, was right in opening his discussion with the design of a remote camera control—in his case, battery-operated.

But why, I thought, lug around a box of batteries, when string and a few pulleys are so much lighter? Besides, string doesn't run out of power and have to be replaced just when you need its help the most. Well, the result of these ruminations was in due course the gadget you see presented on these pages. I have called it "Nelco." Other movie makers, contemplating its improbable assortment of arms, hooks, pulleys and strings, have called it quite other things—including the conclusion by one cameraman that "it was strictly for the birds!"

Could be. But of this I can assure you: the darn thing works. It also is simple to assemble, light to carry, easy to set up and no problem to store.

Basically, as you will see, Nelco consists of a suitable base plate which is attached to your tripod head. On this base are provisions for mounting your movie camera (here a Filmo 70-DL) and a 35mm. still camera (here a Leica III-f). Provided also are two jointed rods, one of which (when pulled by the correct string) will trip the shutter of the cine camera, the other of which will trip the shutter of the still camera. Furthermore, since the film in this latter unit must be advanced after each exposure, a third string is provided to execute this action. Let us now examine each of these functions in more detail.

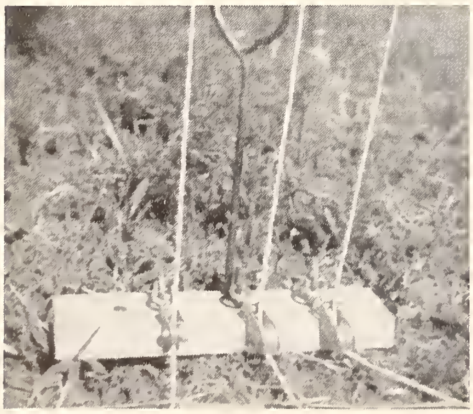
First, the base plate. For universality, the one diagramed here has been redesigned slightly from that shown in the photograph to make it acceptable on any make of tripod. As positioned at the top of the full-page diagram, the plate is seen from the rear or operator's viewpoint. At its right-rear corner a hole is drilled for mounting the movie camera with the wing bolt shown elsewhere. Directly at the plate's center is a hole for attaching the plate to your tripod, while to the left of this is a hole for mounting the trip rods acting on the Leica shutter release. Diagonally to the left and a bit to the rear is a similar hole for mounting the cine camera shutter release rods. The pair of diagonally aligned holes at right center of the base plate provide an anchor for the metal strap at the upper end of which is a pulley assembly acting on the Leica's film advance knob. Finally, centered at the plate's front edge is a suitable hole for mounting this still camera.

The shutter trip units as diagramed are basically float rods made for use in flush boxes. Any good plumber's supply shop or hardware store should be able to provide them. The design of the pulley assembly acting on the film advance knob should explain itself; but perhaps I should add that the string's positive action on that knob is assured by covering it with a rubber crutch tip. And don't let my dummy Leica bother you. Not being blessed with *two* of these still cameras, I had to use the real one to take the photos, the wooden mock-up to simulate its positioning.

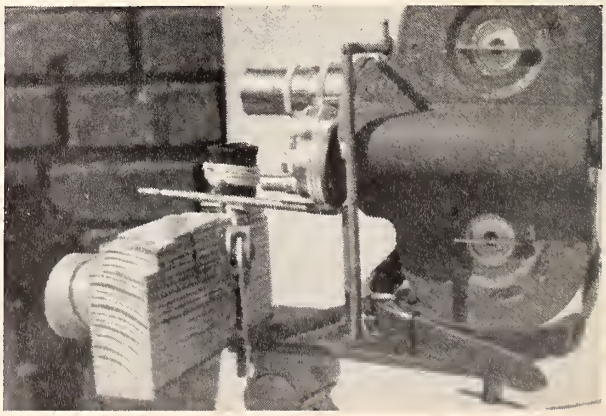
There remains for examination only the ground gripper, a block of wood ¾ of an inch thick, 2 inches wide and 8 inches long which is placed centrally under the tripod to accept the control strings. Spaced evenly along its length are three eye bolts, to which are attached suitable pulleys for guiding the string tensions. Under ordinary circumstances the block will be held to the ground with adequate firmness by the action of 3 inch spikes driven downward at each end. For even greater gripping power (in soft ground, for example) I have added a 12 inch long surveyor's guide pin, as shown. The three strings should, for identification of their functions, be of differing colors. And, as for length, I have found 50 feet to be an effective working distance.

So there is Nelco—not quite strictly for the birds. It also will work with bugs and butterflies—and, if ever faced with one, probably with the small beasts of the field.

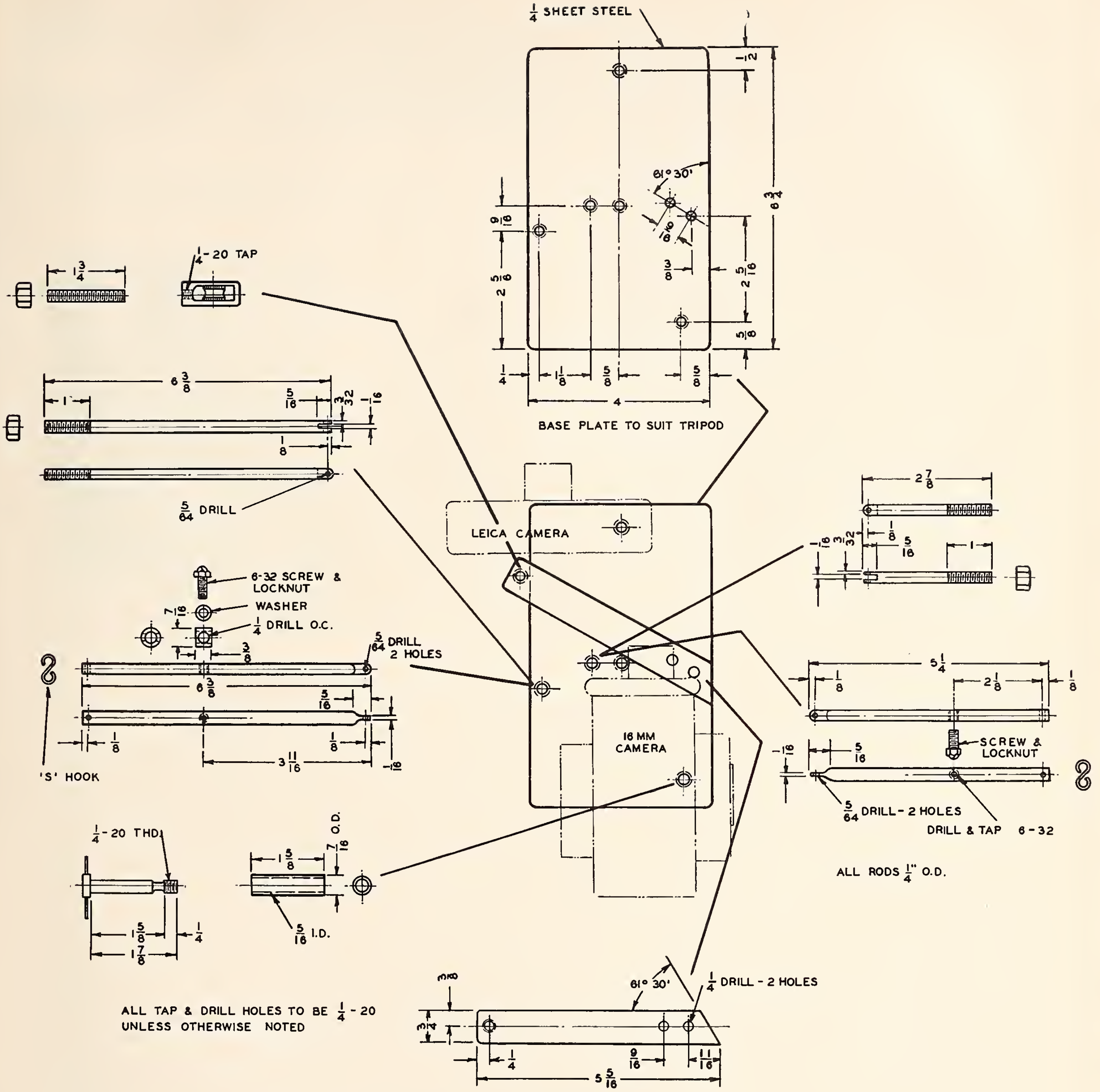
Remember our motto—You pull the strings; Nelco does the rest!



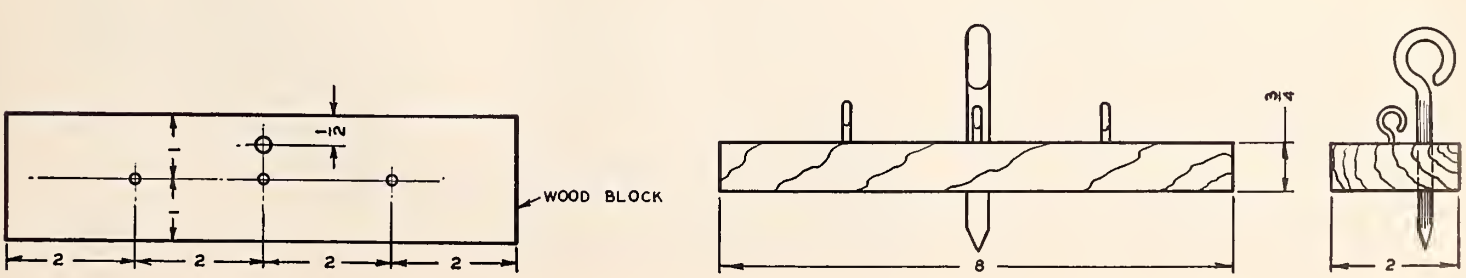
NELCO ground gripper is comprised of a board, three eye bolts and pulleys, spikes in ground.



READY to roll at right is author's remote control, with release rods in position for cine and still shutter trips, and string for film advance.



A reader, spurred on by an earlier article, submits designs of a remote camera control which does everything but buy the film



The Clinic

Pictures, plans and ideas to solve your filming problems

FILM EDITING CLIP

You would think, to look at it, that the Eastman Kodak Company made this item to order for amateur filmers in need of a handy, well designed clip to hold and identify film strips during editing.

But no! The unit I'm speaking of is listed in EK's catalog as a Dental X-Ray Film Clip and it is not available (for reasons of policy) in photographic supply stores. Never mind; they are swell editing accessories, no matter what Kodak intended. The clip itself, sturdily fashioned of tin, is about 2 inches long and just 7/16 of an inch wide. On the reverse side of its upper end is a hook, which you will use to hang it on. At the lower end, in front, is the clip itself which is equipped with but a single tooth—thus fitting neatly into a film sprocket hole. And above this clip is a white celluloid marking tab, which can be used and re-used forever.

The current list for these gadgets is around $1.50 per dozen. As for sources, if you're interested, just drop me a line and I'll be glad to advise further. There is, naturally, nothing "in it" for me. I'm just trying to help.

T. A. Ludwig, ACL
65 Old Mamaroneck Road
White Plains, N. Y.

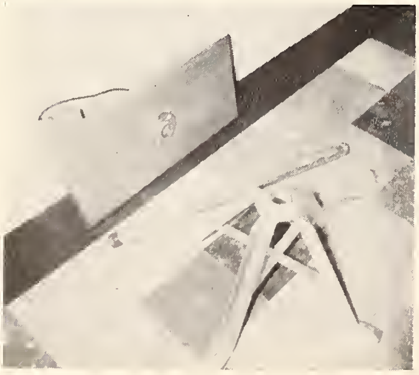
PROJECTOR STAND

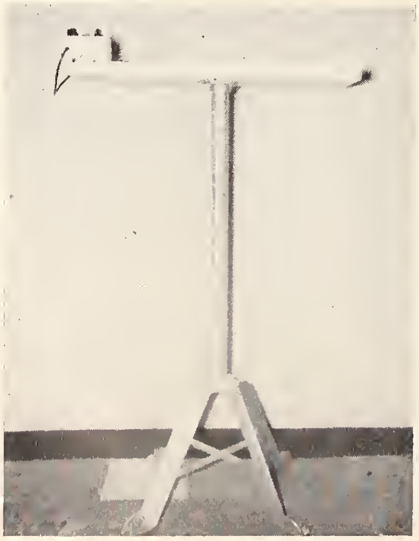
So many of my filming friends hereabouts have copied this simple projector stand, it occurs to me it may be of interest to other members of ACL. If so, I am delighted to make this small contribution to our general fund of filming savvy.

The size of the baseboard will depend, of course, on the size of your projector. My unit is designed to accept the Filmosound 202 magnetic projector, and it is therefore 12 by 18 inches of 1 inch thick wood. Screw centrally to the bottom of this one of two pipe flanges; attach the other to the top of the four-legged base, and connect the two with a suitable length of threaded, 2 inch pipe. The base unit, as you will see, is constructed of angle iron, with stove levelers attached to all four feet for easy leveling on uneven floors . . . The total cost: $4.

Haven Trecker, ACL
Kankakee, Ill.

PROJECTOR STAND designed by Haven Trecker, ACL, is seen in knocked-down and assembled forms. The top is 1 inch wood, the shaft 2 inch pipe and the quadruped base angle iron.





UNDERWATER TRICK

For you ACL members who are heading south to Florida this winter, here's a stunt my wife Bette and I worked out recently in connection with our underwater footage. *What* underwater footage? Why, the stuff we shot at Marine Studios, of course. Here's the setup . . .

As you leave St. Augustine on the way south, follow U.S. A1A and in 18 miles you will come to the Marine Studios, at Marineland, Fla. Here, as you probably know, is the largest open-air oceanarium in the world, where tropical fish of all kinds are on display. The filming here—through portholes around the sides of the pool—is exciting and easy, since sunlight pours down through the limpid water. Okay. Shoot a sequence or two at Marineland, from both above and below the water, as the ugly sharks and their little playmates cavort.

Later you will find yourself at Miami Beach. On a nice, bright day, drive to the Albion Hotel, on Lincoln Road, where you will find the *only* swimming pool in the area which offers observation ports around *its* walls. Here, from topside, you can picture your wife or girl-friend slipping blithely into the pool and then, through one of the ports, you can picture her swimming about underwater. When you intercut *this* footage with your Marine Studios stuff, I'm telling you the effect is electric!

Fred R. Klosterman, ACL
Coral Gables, Fla.

UNDERWATER MAGIC, as staged by Bette and Fred Klosterman, ACL, is seen in the making at the Albion Hotel pool in Miami Beach, Fla.

FILM SCRAPER

Having trouble with your splices because the emulsion isn't thoroughly scraped off? Then drop into your neighboring stationery store and pick up a typewriter eraser made of fibreglass. Slickest thing I've found for film scraping!

Fred Brand, ACL
Honolulu, T.H.

WINTER ON THE HIGH IRON

Clear skies and cold, bright days will dramatize the last years of gallant steam

MELVIN W. SWANSICK, ACL

HAVE you ever wished you could get "atomic" smoke in your movies? You can, if you want to venture down to your local railroad depot this winter. For winter and the steam locomotive are like Damon and Pythias, Tristram and Isolde—or you and your camera! They go together.

But, you must have a *real* winter day—and preferably a morning after a heavy snow. The sun should be shining, the sky must be clear and blue, and your morning air crisp, sharp and chilly at well below freezing. Now you're all set for some real winter movie making.

If you live in or near a small town, you will want to wander out beyond the local depot a few hundred yards. The object, of course, is to capture the approaching freight or passenger train. Set your movie camera up on a nice firm tripod. And, if you have a light meter, by all means use it; for winter light can be baffling, especially after a big snow. In all probability, your meter will tell you to stop down to *f*/16. In color filming, it will be well to interpret this as closer to *f*/11.

It is well known that patience is a virtue. And indeed patience is a requisite in train filming. For it may be some time before your long-awaited train appears around the bend. To minimize the waiting, it will be worth your while to check with your local depot attendant before going out on location. He probably can tell you when the next passenger or freight train will pass through the neighborhood.

Perhaps the next thing to consider, while you are waiting for this fire-eating monster of the rails, is your best composition. And all the more so because you are after smoke in your movies this time. So, let's give some thought to the one-third, two-thirds rule of composition. I would recommend one-third foreground and two-thirds background. I think you will see why in my next paragraph.

J. W. Maxwell

OLD NO. 59, a veteran of the Midland Terminal R.R., in Colo., huffs its way from Waters Tunnel on a winter morn.

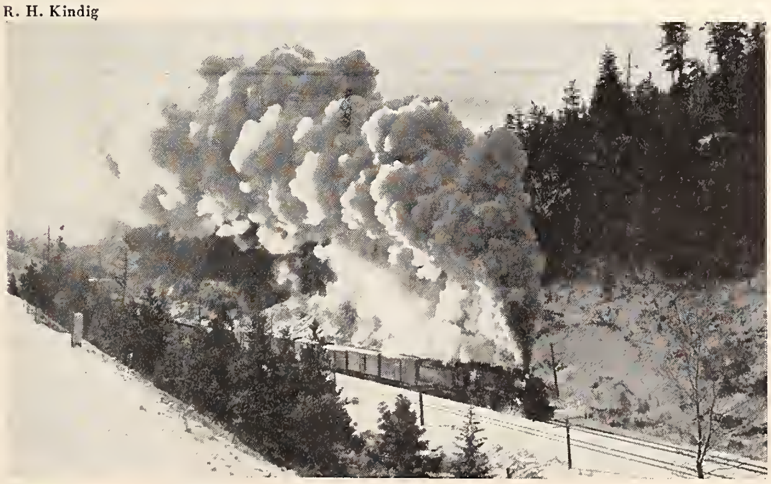
Now comes the climax and the long-awaited moment. Your train is approaching. The sky will be filled with a breath-taking sight! You will behold smoke resembling great cumulus clouds and topped by summit-domes of hot steam. So sight through your viewfinder. Put that nervous, itchy finger on your trigger and start shooting! Smoke and steam, dramatic in their bursting haste to escape from this giant monster, will mushroom into the sky in almost atomic patterns. Here, truly, you will have captured on film the dynamic beauty of the steam locomotive.

Your pursuit of the steam train this winter may not necessarily be confined to your local railroad depot. No indeed. For if you live in the mountain magnificences of Pennsylvania, Colorado, Montana or California, you can find yourself a nice spot on some high mountain pass. Here your normal 1 inch lens will record unsurpassed views of the white, cumulus smoke-clouds which grace the sky on a crisp winter morning. And don't forget the dramatic possibilities with your 2 or 3 inch telephoto lens.

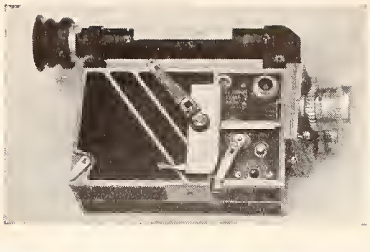
Now, if you are one of the cine clan from a big city, your opportunities for filming atomic smoke designs are even greater! For you should have a wider variety of steam power. In most large cities, especially in the West, you may still find the 0-8-0 (wheel arrangement) steam switcher. And these little hogs can really bellow out some frenzied, exciting smoke effects on sharp winter days.

Here's my formula for you rail-filming fans who want to wander [Continued on page 346]

R. H. Kindig



A PROUD PLUME OF SMOKE, summit-domed with steam, sparkles in the winter air, as U.P. 3525 hauls a freight through Oregon's Blue Mountain Pass.



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News of the Industry

Up to the minute reports on new products and services in the movie field

Soundstripe down An increasing demand for Soundstripe, the Bell & Howell system of magnetically coating 16mm. films for sound recording, has reduced the price of that service from 3½ to 2½ cents per foot.

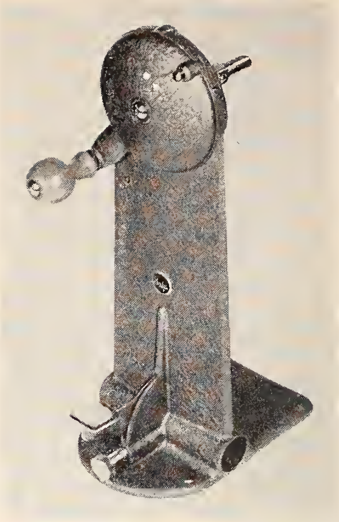
The new rate will apply equally to 100 and 50 mil stripes on single-perforated film and to the 25 mil stripe now being applied to double-perforated stocks. The minimum charge for Soundstripe also has been cut to $5 for 200 feet of film or less. At the same time, B&H announces the addition of a balance stripe to their service, which will be carried on the non-audio edge of the film.

45 recording The Reeves Soundcraft Corporation, pioneers in the development of magnetic striping on film, now offer the audio enthusiast the first 45 rpm recording discs to be available commercially. The Soundcraft "45" will fit any conventional recorder spindle and, with the perforated center removed, also may be used on 45 rpm turntables. Now at your dealer's, the disc lists at $1.10.

Norwood abroad The Norwood Director, first incident light meter to be made in America, now will be manufactured in Rome, Italy, according to an announcement by Robert E. Brockway, Director Products president. Location of the Rome plant will be at Via Sicilia 162, where it will open for business early in January. In the United States the Norwood meter is now being manufactured at Manchester, N. H.

TV film courses Classes in television film making are now being enrolled at the New Institute for Film and Television, with a January opening date scheduled. Also offered are courses in camera and lighting techniques, sound, cutting and editing. A mention of Movie Makers will bring you complete data from the Institute at 29 Flatbush Avenue, Brooklyn 17, N. Y.

Baia rewinds The well liked Baia rewinds, featuring two speeds and a dual-tension brake, are now being offered in a full 2000 foot capacity for 16mm. filmers, 800 foot capacity for 8mm. workers. The slow speed setting is used during splicing and viewing operations, the fast speed in rewinding. Soft tension on the brake prevents the feed reel from slopping out footage, while firm tension creates an instant stop.

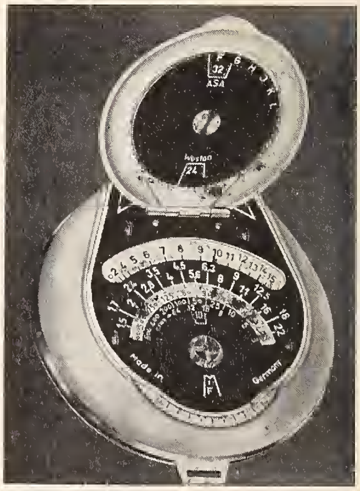


TWO SPEEDS and two brake tensions are available in new top-capacity rewind offered by Baia Motion Picture Engineering, of Detroit.

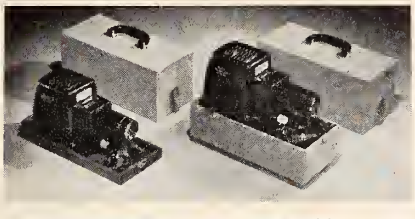
A leaflet on all of the Baia film editing components, which are sold separately, may be had on request and a mention of Movie Makers to Baia Motion Picture Engineering, Inc., 120 Victor Avenue, Detroit 3, Mich.

Chrostar meter Calibrated with both ASA and Weston film speed ratings, the Bertram Chrostar photocell exposure meter is now being featured and distributed by Willoughbys, 110 West 32nd Street, New York 1, N. Y. A request to that firm and a mention of Movie Makers will bring you a descriptive leaflet.

Shutter speeds covered by the Chrostar range from 1/1600 of a second to 4 minutes, the aperture calibrations from *f*/1.5 to *f*/32. The unit measures 2⅝



THE CHROSTAR exposure meter, calibrated in both ASA and Weston film speed ratings, is imported from Germany by Willoughby. $24.95.



NEW KODASLIDE projectors, the Highlux II and Highlux III, offer f/3.5 lenses and 200, 300 watt lamps respectively. Highlux II lists at $36.50, the III at $56.50 with a blower case.

inches across, 1 inch in depth and weighs but 3 ounces. It will retail at $24.95.

New cement Formula No. 7 is the name given by the Kalart Company, Plainville, Conn., to its new version of the long-popular Craig safety film cement. The solution, which is neither caustic nor corrosive, is said to be fast-drying and long-lasting in the splices which it creates. Formula No. 7 comes in 1 oz. bottles at 40 cents, with the standard applicator top.

Splicer for RCA The Prestoseal splicer, which produces a butt-weld join by the application of electrically created heat, will now be distributed in the United States by the Radio Corporation of America, according to a joint announcement by RCA and the Prestoseal Manufacturing Corporation. The unit is available in models gauged for 35mm., 17.5mm. and 16mm. films.

The Prestoseal company also has announced the movement of its headquarters to 37-27—33rd Street, Long Island City, N. Y.

Color abroad Cancelling out its warning of last spring concerning a shortage of color film stocks in Europe, the Eastman Kodak Company has advised its retail outlets that overseas film supplies have now improved.

The Ten Best

[Continued from page 324]

beautifully sharp, despite the wider lens apertures which must have been used.

Bulbs and Beauty

Bulbs and Beauty reveals in painstaking detail the planting, cultivating and harvesting of gladioli in the vast fields surrounding the town of Momence in the state of Illinois. In this elaborate undertaking, Haven Trecker unfolds in well planned and profusely close-upped sequences the many colorful aspects of this popular plant in the life of flower-loving America.

The harvesting sequence is followed by somewhat generous footage of a

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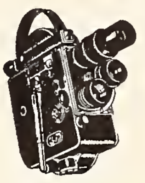

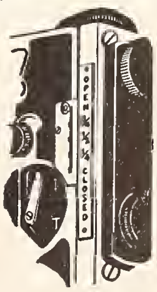

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flower festival, the big annual affair in glad-minded Momence; and the festival in turn is followed by a seemingly endless parade in tribute to these bounteous blossoms. *Bulbs and Beauty*, accompanied agreeably by magnetic sound on film, appears to have been made for informative and record purposes. It fulfills these functions in a lively and competent manner.

Give Us This Day

Going back to The Lord's Prayer for the title of his picture, A. T. Bartlett has produced a handsome, heart-warming and technically able documentary on the theme "Our Daily Bread." In it one follows the staff of life from the vast and golden wheat fields of Australia, through the harvesting and milling of the grain, into the baker's hands and onto my lady's table.

Give Us This Day is intelligently planned, smoothly developed and suavely executed. A simple but satisfying narrative continually relates the subject—as it should be—directly to human needs, and a pleasant musical score rounds out the presentation. Especially to be commended is the minimum of footage used by Mr. Bartlett in reporting on this age-old activity of mankind.

Muntre Streker

Muntre Streker, which (we are informed) means "Funny Lines" in a literal translation from the Norwegian, is a wholly delightful tid-bit of animated cartooning. In it, fat colored crayons—one dressed as a boy, the other as a girl—act out a simple story which is as gay in its good humor as the animation is flawless in its technique. Scarcely 100 feet in length, *Muntre Streker* is a bright and sparkling gem of film fantasy.

Olvido

Featuring a philandering wife, an illicit lover and a trusting husband, *Olvido* (Oblivion) proves once again, in the course of its sharply paced sequences, that the wages of sin is death. In it, the taut situations (which will lead at the last to murder and suicide) are so expertly directed and suavely acted that they develop always within the bounds of credibility. This achievement is especially noteworthy in an amateur photoplay of this melodramatic type. For others, attempting work in the same medium, have lapsed all too often into either the ridiculous or the farcical.

Producers Oscar J. Bonello and Roberto Robertie, both officers of the Cine Club Argentino, in Buenos Aires, have used black and white film wisely, since its stark contrasts under low-key lighting are more effective than would be those of color. The Spanish sound track, employed sparingly and with dramatic force, is in keeping with the high standards of the rest of the picture.

Outsmarted Smarties

Long a *chef du cinema* of pleasant family films concocted with a comedy flavor, George Valentine, has once again stirred up his favorite recipe. *Outsmarted Smarties* is a lively tale of a couple of mischievous husbands being outwitted by their wives.

In his film, Mr. Valentine has combined clear plot structure, good cutting and sparkling lighting (especially in the interior scenes), to tie up a neat package with a punch ending. The acting is consistent with the demands of the story, and the attractive titles are intelligently inserted only where they are needed.

Poet and Peasant

At the outset of amateur movies' newest medium, magnetic sound on film, Robert G. Williams has accomplished a tour de force with his uncannily perfect synchrony of music to pictures in *Poet and Peasant*. As Kathryn Williams plays the familiar overture on the Hammond organ, the sound accompaniment matches the hand movements on screen without faltering and without once resorting to tricks or short cuts. Countless closeups of the organist's hands as they play give evidence of Mr. Williams's confidence and ability in the new field.

But Mr. Williams also has made a lively and interesting picture from a subject usually so dull and static that, more often than not, it has stumped most professionals. Pacing his film with precision, he has used an amazing variety of camera angles, even shooting from above and behind the organ. Mrs. Williams's playing is competent and assured; but it is Mr. Williams's unusually good filming and recording techniques which bring her abilities vividly to life on screen.

The Man With The Box

A teen-aged girl—whose imagination has been excited by murder headlines in the local paper—and a mysterious new boarder in her mother's home are the ingredients of *The Man With The Box*, a superlative melodrama by James L. Watson. For here is as hair-raising a thriller as you could want to see. Mr. Watson tells his story through the interplay of image and counter-image, without benefit of dialog, and he tells it simply and well. Taut and well paced, the film should hold any audience in suspense-filled excitement from its quiet and clearly stated beginning right up to the shock of its logical and terrifying conclusion.

The small cast has been cunningly chosen and wisely directed. The players, Cathy Moss as the inquisitive

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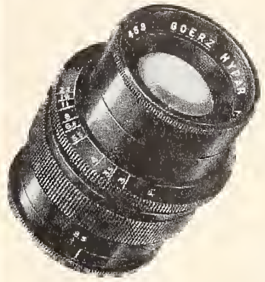

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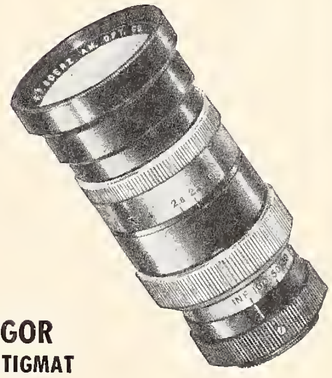

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young girl and John Dowell as the strange boarder, give restrained yet moving performances, sustaining the film's mood admirably. The accompanying score not only complements the story line; it becomes, excitingly, an integral part of it. *The Man With The Box* returns to the first principles of the silent cinema with rewarding vitality.

The $24 Purchase

Terry Manos is one New Yorker who has outdone himself (and all other native or visiting filmers) in recording on film the glittering surface of the world's greatest metropolis and America's premier tourist attraction.

For *The $24 Purchase* is authoritatively stamped with the unfailing precision of the Manos technique, the perfection of his lighting and exposures, the beauty and balance of his compositions. Accompanying it is a musical score (admirably recorded) that is generally fresh and germane to the subject, a narrative that (although burdened unduly by the factual trivia of the tourist barker) is delivered with professional skill. In other words, here is a superb visual document.

But a document only. For *The $24 Purchase* records only that surface city which the eye may see. Missing from its makeup are the searching, individual comments on that city of one human mind. Missing also—and perhaps more importantly—are the evocative emotions of one human heart, a heart reacting freely and unafraid of emotion to Manhattan's towers and tenements, to her opulent splendor and her economic ghettos. The film—tragically, if you will—has omitted any message. And, perhaps only by the margin of this omission, it has missed greatness as well.

Birds of Washington

You wouldn't think that just one movie maker could shoot all this footage (2400) on birds—no matter *how* interested and informed he was on the subject. And if that was the way you felt, you would be dead right. For *Birds of Washington* is the joint work of two men, J. Don Sutherland and Ralph E. Lawrence, who, because they customarily screen their films together, chose to submit them as one contest entry.

Both, in any case, are highly competent movie makers and soundly informed students of bird life. For example, they preface briefly each new subject grouping with a pictorial survey of the type of terrain in which the birds will be found. Makes the film that much more informative. Outstanding, in our recollections, are their sequences on the American bald eagle and on an owl—whose family tree we regret we cannot recall.

Ciudad de la Paz

The curious and, to many of us, unknown peoples of the Bolivian Andes are the subjects of *Ciudad de la Paz* (City of La Paz), an interesting and colorful film by Eduardo Douglas Di Fiore. The peasants' life, arduous and squalid amid the beauty of their mountain home, has been competently and effectively documented. Their vividly colored costumes and monochromatic, weather-beaten faces take on a new beauty through the dramatic use of an interplay between natural light and shadow, a device which is used tellingly throughout the film.

There are times, however, when Mr. Di Fiore tends to belabor his point. These overlong sequences, despite the ever-present beauty and grandeur, detract on occasion from the overall quality of the picture. The music and narrative (in Spanish) complement the mood and tempo of the film effectively.

Fire-Fighters Field Day

In making *Fire-Fighters Field Day*, William Messner again has demonstrated his versatility with the motion picture camera. Choosing a subject which has only limited appeal, he makes it interesting nevertheless with good newsreel technique.

Shooting the fire-fighting demonstration at New Haven, Connecticut, in one day's time and without advance planning, Mr. Messner captures the activities of the fire-fighters against a varied backdrop of flames, smoke, chemicals and steam. Since part of the action takes place in bright sunlight and part in shadow, the producer had to be alert in changing his diaphragm openings to insure even exposure. In view of the difficult and ever-changing light conditions, Mr. Messner deserves special commendation for the fidelity of his coverage. While the photography was outstanding, the accompanying tape track was a trifle noisy.

Grand Adventure

In *Grand Adventure* Louise Fetzner presents a lively record of a daring run through the wild rapids of the Colorado River, as it courses the Grand Canyon from Lee's Ferry to Lake Mead. While thrilling scenes of the intrepid boats and boatmen provide the film's drama, Mrs. Fetzner has not overlooked human interest sequences on the small daily activities of these hardy adventurers. Generally good in photography and editing, the film falls off in pace somewhat in its latter portions. And perhaps the frequent inserts of a title-map of the Colorado are more hindrance than help in what is essentially an action picture.

Mountain Playground

With a thorough understanding of what constitutes human interest, L. Gordon Darby has produced in *Mountain Playground* an attractive record of the Banff-Jasper National Park area. Present, to be sure, are the majestic peaks, the Banff Springs Hotel with its surrounding flower gardens, Lake Louise and a picturesque river trip. But there are presented also the darting antics of a chipmunk, the dainty distrust of a cautious deer and the hungry bear within arm's reach of the camera. If camera steadiness had not been sacrificed for the ease of the hand-held camera, this attractive travelog might well have contended for higher honors.

Near Miss

Believing that he has been betrayed by his wife, the slightly Milquetoast lead character of *Near Miss* tries all imaginable methods of committing suicide—but without success. In presenting this simple saga of frustration, Barry W. Dance exhibits effective camera viewpoints, uniform exposures, convincing acting and a progression from one scene into the next which is done with precision and pace. Above all, he preserves good taste in his plot episodes—a gracious accomplishment all too often slurred over in the strain for comic effect. *Near Miss* is a pleasant and entertaining farce.

Paintings

In *Paintings*, George E. Canning has hung his story on a simple plot that serves to display an artist's works. A lady makes an appointment with the artist with the intent of making a purchase. The artist, beset by a pile of bills, wonders what he should charge or hope to get; and here figures expressing his thoughts are cleverly superimposed on the scenes of action.

The paintings are interesting in themselves for their variety of subject matter and style (this fact rather belies the artist's penury), and the interior lighting throughout the film is excellent. The artist (John S. Arhorn) is well played by himself, the lady by Julia Canning. One could wish that the plot's denouement is not so readily anticipated.

The Big City

Attempting to film a large city with its huge skyscrapers and teeming population through the lens of an 8mm. camera would seem to be an almost overwhelming task. However, boldly tackling such a gigantic project, Richard Guetl in his entry, *The Big City*, proves it can be done.

This competent photographic work presents a good, clear coverage of Chicago, where Mr. Guetl resides. His angles are interesting and compositions pleasing. His street shots around the Loop and his camera treatment of the human derelicts on Skid Row are worthy of special commendation. While *The Big City* is not an epic, it is a capable, factual presentation with just enough skyscraper shots to make it authentic, enough stores and people to give it pulsating life, and enough pathos to arouse the emotion.

The Carabi Incident

Once again Harry W. Atwood has used the desert locales of the Southwest and his mastery of outdoor color filming to mount a dramatic and exciting action picture. Although *The Carabi Incident* is truly an incident rather than a full-fledged photoplay, it does manage to include an abandoned mine, a lost prospector, a worried young girl and her companion—and both a happy and a tragic ending! The production is enriched with Mr. Atwood's usually fine selection of camera angles and suspenseful editing. For these reviewers, however, an excess of dialog subtitles was a drag on the film's development.

The Israeli Story

Oscar H. Horovitz, you may recall, already has told in words (see *Israel Invites*, March Movie Makers) about his month-long visit of last year to this newest of the world's democracies. In *The Israeli Story*, with all personal references excised, he now sets forth in film a record of this hard-won republic as he found it. Covered, in step-by-step reporting, are its polyethnic citizens, its social, economic and educational centers, and, briefly, its hopes for the future. Supplementing this visual reportage there is a technically excellent magnetic recording on film, in which music is used sparingly and the narrative is both written and delivered with restraint.

As such, *The Israeli Story* is a competent documentary record which should serve (and, in fact, *has* served) the public relations program of the new Jewish state effectively. An objective observer of the film, however, draws from it little if any of the emotional uplift which is eagerly hoped for by every sympathetic viewer.

What God Hath Wrought

While motoring through Zion National Park, Leo J. Heffernan photographed the mountains, trees and canyons as they passed by his camera. The resulting picture, *What God Hath Wrought*, filmed almost entirely from his moving car, has an amazing three-dimensional effect. Changes in depth and perspective give the viewer a strong sense of participation, a true feeling that he is actually on the spot. For, traveling along the main highways, where so many tourists drive each year, Mr. Heffernan shows us this usually static subject from a tourist's level—but with new and refreshing viewpoints.

Woods and Waters of Winterland

With a sensitive feeling for nature's changing patterns, even in her least productive season, Herman E. Dow has captured the flavor and beauty of New England's quiet countryside in *Woods and Waters of Winterland*. Closeups of streams trickling through icebound banks and selective compositions of snow-laden boughs and bleak branches contribute to the overall theme of a pleasant scenic study. A musical accompaniment for the film is well chosen and recorded.

Notes from magnetic

[Continued from page 328]

turntables through it and into a big 12 inch speaker which was placed on the card table next to the suspended mike. Now we were able to record with the projector volume control in a *fixed position*, for we raised and lowered the music volume as required with the controls on the dual turntables. In other words, we were bringing in all the sound through the mike, and not using the phono input on the 202 at all.

STILL NOT GOOD ENOUGH

This setup was better, but not good enough. Our voice recording was good; but the music was shrill and high pitched, having lost the bass side entirely. This was partially remedied by placing the mike *right alongside* of the speaker, which meant that the narrator's lips would be farther from the mike than ever. Actually this made the voice sound better, but I wanted still more bass music and less noise in the background. So I blanketed off the area in which the mike, the loudspeaker and the narrator sat. In other words, I hung blankets from the ceiling to make a three-sided cubicle, or enclosure. This deadened the echo from the walls of my cellar studio, eliminated all mechanical noise from the projector and gave me the tone quality which I desired. This may sound like a lot of trouble; but it can be done in half an hour, and the results are well worth the effort.

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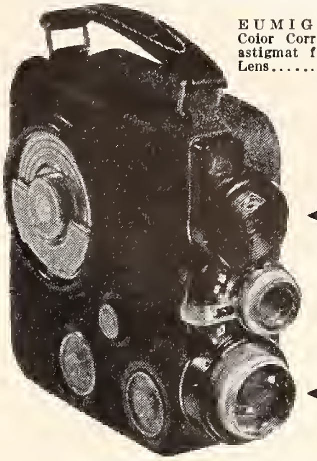

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Closeup, and 1951 Queen. 11 sec.	Miss Nelda DeMik, of Wichert, Ill., has top honor this year and is attended by Miss Donna Fieleke, the retiring queen and a court of attendants.	Record #10 (soft)

pushing the "lock-in" record button, we project the film and watch carefully for the scene that was flubbed. Just as that scene appears, we push in the record button and we're recording again. Then, when played back, the only evidence of the re-recording is a click as the recording function was activated. No wow, no distortion!

TIME YOUR SCENES WITH A STOP WATCH

When your film is finished—edited, titled and sound striped—you should time each scene with a stop watch. For now you are ready to write your narration and to choose your music. On narrative, some allow 120 words each minute; others even more. But I find that 100 words each minute are plenty. I like time for a scene to establish itself and for the mood music to be brought into full effect both before and after the description. So, I don't write it "full." Besides, a few extra seconds on each scene can be mighty handy for turning pages, watching for screen cues, and the like.

Now you're ready to plan your music. This is a big task but a pleasant one. I have a large record library, collected over the years, and it is most helpful. Thus, after listening to dozens of records, I finally choose the ones I want and number them to match the completed cue sheets.

PREPARING THE CUE SHEET

Type your cue sheet in duplicate, so that the operator has one set and the narrator the other. I find the format above as good as any:

I then rehearse the entire script with the film several times. If a record isn't right, we change it. And if a phrase in the narration is clumsy or out of time, we change it. For this isn't work at all. It is my hobby, and I enjoy every minute of it.

USE A TRAINED VOICE

In closing, one last thought I would leave with you is that we can't all have good recording voices. Some of us aren't experienced enough to do a good clear job of speaking and enunciating. And perhaps we can't even talk for 30, 40 or 50 minutes without difficulty. I've found that radio announcers, ministers and some school teachers are the best persons to help us on our narrative recordings. For our Community Chest film we asked a local radio man to do the job—and a superb job he did, indeed. Words that meant nothing when the rest of us spoke them took on specific meaning when he read them. For my *Bulbs and Beauty* film, I enlisted the help of my minister, who has a well modulated voice and whose years of public speaking were a great aid to us.

If your own (or your wife's) voice doesn't record effectively, then *don't* use it. You wouldn't think of spoiling a fine film with poor subtitles. Now, in the magnetic era, be equally selective. Don't spoil a fine film with not-so-good narration!

(In launching this informal series of round-table reports, MOVIE MAKERS invites its readers everywhere to write us in detail of their trials and triumphs in this exciting new medium of magnetic sound on film.

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VOLUME 27, 1952

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8 CLUBS 16

Philadelphia On October 16, the 8-16 Movie Club of Philadelphia, ACL, celebrated its 14th Anniversary with an informal party at this regular meeting. On the entertainment side, films taken at the club's annual picnic in September were shown and enjoyed by all.

Chicago The yuletide season will be welcomed in by the Chicago Cinema Club, ACL, with screenings of *Christmas Spirit*, by Othon Goetz, ACL, and *Christmas at the Bucks*, by Carl T. Buck, on December 18. During November, the club was taken around the world by Mildred E. Young who showed her film, *From Desk to Deck*. Also enjoyed was a leisurely trip through Europe with Roy L. Wilson via his *Motoring Thru Europe*.

St. Louis A high spot for the Amateur Motion Picture Club of St. Louis, ACL, during November was the showing of *The You in Community Chest*, a movie filmed and edited by the club for the social service organization. Also on the program was a return showing of *Vanishing Cream*, an 8mm. club production of some years ago which has continued in great popularity with the members.

Cannes festival Spain, represented by only one winner in the Fifth International Amateur Film Festival held during September at Cannes, France, walked away with three top prizes. *Le Champion*, by MM. Castelltort and J. Llado, won the Grand Prize of the President of the Republic, the Festival Challenge Cup and the scenario division first prize.

Other nations appearing in the winners' circle were Italy with two films in the travel and science classes, India with one film voted the best Kodachrome, and France whose five winners were in the documentary, fantasy, photographic quality, surgical and animation divisions. The awards, consisting of fine Sèvres porcelain, were presented at a private dinner at the Hotel Martinez at Cannes.

LIFE MEMBERSHIP in the Metro Movie Club of River Park, ACL, in Chicago, is awarded to veteran officer Dr. C. Enion Smith, FACL, at left, by club's treasurer Arthur J. Barcal.

Cincinnati At the request of the local library's movie department, the Cincinnati (Ohio) Movie Club, ACL, made a 20 second film for publicity use on local television stations. The movie shows the progress of construction and asks the voters to approve the library bond issue for funds required to complete the new building. Credit is due especially to B. C. Scherzinger, ACL, president of the club, who did the photography; Marion Smith, for his lighting work, and Homer and Diana Jones, for their competent acting.

NEW LIBRARY for Cincinnati is filmed in a model by members of Cincinnati Movie Club, ACL, and others. Shown left to right are Diana Jones, Elliott Otte, John Swister, club president, Marion Smith, B. C. Scherzinger, ACL, and Homer Smith.

Kenosha elects The Kenosha (Wisc.) Movie and Slide Club, ACL, has elected Eldon Voelz as president for the 1952-53 season. Serving with him will be Henry F. Miller, secretary, and Erwin Seideman, treasurer. Delores and Timothy Lawler, ACL, whose *Duck Soup* won the 1952 Hiram Percy Maxim Award, were appointed editor of the club bulletin and chairman of movies, respectively.

Waterloo The Color Camera Club, ACL, of Waterloo, Iowa, held open house on November 16 to inaugurate its new club room at 712 Jefferson Street. The quarters have been completely redecorated and equipped with titlers, screens, projectors and a tape recorder for members' use. The public is cordially invited to visit the club at any time. The Movie Division meets every fourth Tuesday.

Lipton club The newest addition to the ACL family is the newly formed Lipton Photography Club, ACL, organized by employees of the Thomas J. Lipton Company, in Hoboken, N. J. Officers for the first year are Reginald J. Davies, ACL, president; Ethel Welti, vicepresident; Sadie Davis, treasurer, and Peggy Zuppa, secretary.

Long Beach Winners of the Long Beach (Calif.) Cinema Club's 1952 club production contest were *Oh, Henry!*, by Edward Stephens, first; *Lost Weekend*, by Jack Lloyd, ACL, second, and *Father's Day Off*, by Earl Everley, third. All the films entered in the competition were photographed at the same time and of the same subject. Judging was done by audience ballot.

At their first October meeting, Mr. Everley was elected president for 1952 with Wendell Weethee, first vicepresident; Robert Ferris, second vicepresident; Louis Underwood, secretary; Mr. Stephens, treasurer, and Forrest Kellogg, ACL, and Frank Kallenberg, directors.

New Zealand The Wanganui (New Zealand) Amateur Cine Society was entertained at the September club evening with films by H. R. Latty taken during his recent trip to Europe. During October, G. Alwood gave a talk on filters and their uses, and the Messrs. Ruscoe and Lawford demonstrated the tape recorder as used with movies. The club's annual meeting was held on November 10, details of which will be given in a later issue.

Washington The Washington (D.C.) Society of Cinematographers, ACL, has started a new lecture series entitled *How To Do It*. The discussions, led by T. H. Sarchin, ACL, started with *What Movie Equipment To Buy*. During the year, different speakers will be invited to lecture and prize-winning films from other clubs will be screened to show "how they did it."

N. Y. Eights The November meeting of the New York City 8mm. Motion Picture Club was highlighted by a demonstration of 8mm. magnetic sound on film by the Reeves

Charles H. Benjamin, ACL

ANNUAL OUTING of the Brooklyn Amateur Cine Club, ACL, is held at Fox Museum, Seaford, L. I.

Soundcraft Corporation, which is now handling striping of 8mm. film. The projector used was the new Movie Sound 8.

On the same program were showings of *One Man's Opinion*, by Mr. and Mrs. Michael Little; *Odd Shots* and *The Lady Had to be Kissed*, by Mr. and Mrs. Ernest Lippmann. Both husband-and-wife teams are from Los Angeles, where they are members of the Southwest 8mm. Club in that city.

Winnipeg Through the courtesy of the Winnipeg Art Gallery, the beautiful art film, *Vienna Art Treasures*, was shown to members of the Winnipeg Cine Club during November. Also shown were *African Scenes*, by the Reverend J. H. Delport, now in Africa on missionary work, and a western travel film by Don Engers, ACL.

Oklahoma The October meeting of the Movie Makers Club, ACL, of Oklahoma City featured an unusual twin bill. *The Twins*, by John Varnell, and *The Twins*, by Major Reynolds. Mr. Varnell's film showed his twin grandsons and Mr. Reynolds' his baby daughters. Needless to say, the evening was doubly enjoyed by all.

Peninsula In San Mateo, Calif., Charles Chatfield was recently elected president of the Peninsula Home Movies Unlimited, ACL. Betty Stefenel, ACL, will serve as vice-president, with Karl Burchard, ACL, secretary, and James Robinson, treasurer. During November the members were entertained with the premier showing of *Little Red Riding Hood*.

Richmond The Richmond (Calif.) Movie Camera Club, ACL, held its annual contest dinner on November 21 at the Richmond Golf Club. The winners of the competition were announced at that time. They were *Nature's Winter Wonderland*, by Edna Hunting, ACL, first; *Trip for Two*, by Bill Parker, second, and *Mother's Thanksgiving*, by Herb Goldstein, third.

Chicago Metro On November 12, Harris B. Tuttle, FACL, of the Eastman Kodak Company, lectured to members of the Metro Movie Club of River Park, ACL, in Chicago, on *Make Your Movies Tell a Story*. During the November 19 meeting, members' attention was devoted to the problems of holiday filming, particularly with a view to the coming yuletide season. Members showed films they had taken during past festivities to illustrate how they overcame certain difficulties.

Seattle Big Show Among the films presented by the Seattle Amateur Movie Club, ACL, at their annual Big Show on November 18 were *Surprise* and *Alpine Vixen*, by Anchor Jensen, ACL; *Monkey Business*, by W. Mankowski; *Yosemite*, by W. B. Bowden; *African Safari*, by William Street; *Trees*, by Jack Moran, ACL; and *Circus Time*, a Ten Best winner in 1950, by George Merz, ACL. Mr. Bowden was in charge of the arrangements for the show, which was well received by a capacity audience.

Australia During the Melbourne Cup Week (November 5 to 8), the Victorian Amateur Cine Society, ACL, held all-day showings of their best films produced during the year. These programs were open to the public at no charge and also included demonstrations by club members on how to make home movies.

Cape Town In South Africa, the Cape Town Photographic Society, ACL, celebrated its sixty second birthday on October 21 with an annual dinner at the Hotel Cecil in Newlands. E. Vertue handled all arrangements for the event.

Incident light meters

[Continued from page 327]

tions apply only when an *incident light* type of meter is in use—or when a *reflected light* type of meter is read on a gray card *in place of* direct readings on light or dark colored objects. Direct readings on such objects with a reflected light meter will require exactly the opposite kind of compensation, i.e., *more* exposure for a light colored object than the meter indicates, *less* exposure for a dark colored object than the meter indicates.

Some discretion also is necessary in using the above rules. It is advisable,

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YOU MAY FIRE WHEN READY, FILMERS!

THE selection of the Ten Best Amateur Films for 1952 is now officially over. Announced in this issue are the selections of the six ACL judges who, although as mortal and fallible as any others, are now pinned down to their opinions by thin, strong lines of black type on white paper. They have seen all the pictures and for them, at least, there can be no second guesses.

These two facts, of course, put our judges in a unique—and not altogether enviable—position. For with all other filmers that juicy and enjoyable period of second-guessing the solons is only now opening. Unimportant in this operation will be the fact that these amateur umpires have seen but few (if, sometimes, any) of the films they prate of. To examine the evidence serves only to becloud the mind with doubt and to bestir the heart with unwonted sympathies. *Confidence* is what is needed—clear, strong and unquestioning.

And confidence is what we get. Among competitors and (especially!) among non-competitors alike, only each year's Maxim Award winner finds any difficulty in questioning the decisions set before him. To the Maxim Award winner, of course, our judges will be incomparable solons, with the acute and ineffable wisdom of a Solomon. To the majority of other movie makers they will be blind, bigotted and bums beyond all belief.

Okay! So be it, then. The 1952 season for second-guessing the judges is hereby declared open. Annually, it lets off a lot of steam. And the fun, if not always clean, is at least cathartic. If we may paraphrase another earlier one who found himself in a hot spot . . . "You may fire when ready, filmers!"

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for example, to compensate for the lighter or darker than normal subjects only if they fill most of the picture area, or if it is important to reproduce them properly. Obviously, an intelligent cameraman would not overexpose an otherwise normal scene simply because a black dog happened to be running about or if one of the actors were wearing a dark green coat. It is only essential details in closeup which must be considered.

WATCH YOUR SKIN TONES

Another important fact must be considered before deviation is made from the exposure setting which is indicated by an incident light exposure meter. All such meters are calibrated to indicate an exposure setting which will reproduce skin tones accurately. If there is anything which outrages the human eye, it is skin tones which appear either too light or too dark. For this reason, if a person is prominent in the scene, do not make compensations for abnormally toned subjects, or the skin tones will suffer. Fair skinned blondes, and persons with swarthy skin are exceptions, and these require ½ stop less and ½ stop more exposure, respectively.

Up to this point, we have pictured the filmer in the role of an obedient servant of the meter. But more advanced cameramen decide in advance the lens stop at which the picture is to be made and then use the meter to determine the distance at which the lights must be placed to achieve that aperture. This approach is especially advisable in amateur filming because it controls a tendency toward the use of maximum lens openings which provide scant depth of field. When smaller stops are used, objects nearer and farther away will be sharp and an improved screen picture will result.

Suggestions along these lines and a discussion of balancing the contrast ratio between the main light and the fill light will be included in the second and final installment of this series.

Winter on the high iron

[Continued from page 335]

down to the "hold tracks" or switching yards of the big city. Try to spot an overpass or some long viaduct over the rail line. Then, as always, set up that tripod. Now you are ready for shooting down on the scene of contemplated action. As you sight through your finder, keep this in mind: you are out to capture all the train action and smoke possible. So, you may choose to swing that wide-angle lens into position on your turret.

On this location, your patience will bear you out more than ever, because switching movements on the railroad are never scheduled. But when that old, shrill whistle does ring out below, you can rest assured that it's time for you to go into action. Have your camera set with about a 10 to 12 foot spring wind. This should give you the desired picture length. For, as the diminutive eight-wheel switcher starts to tug away at a string of thirty to forty mixed freight cars, you will behold smoke belching from its stout little stack in such frenzied haste that it seems as if the whole engine is going up in an atomic explosion.

But before we become too enthused over filming the steam train this winter, let's consider for a moment the real prospects for such picture making. It is generally conceded that the steam locomotive is in the "passing parade" of our time. Perhaps this is true in many parts of our country today—particularly in the eastern seaboard area. However, there is still much steam bellowing along the high iron. So when you do spot it, don't hesitate to shoot. For, in a few more years, when the Diesel trains do take over completely, you'll prize those never-to-be-forgotten movies of the mighty steam hogs that once thundered, with flaunting plumes, across our vast country.

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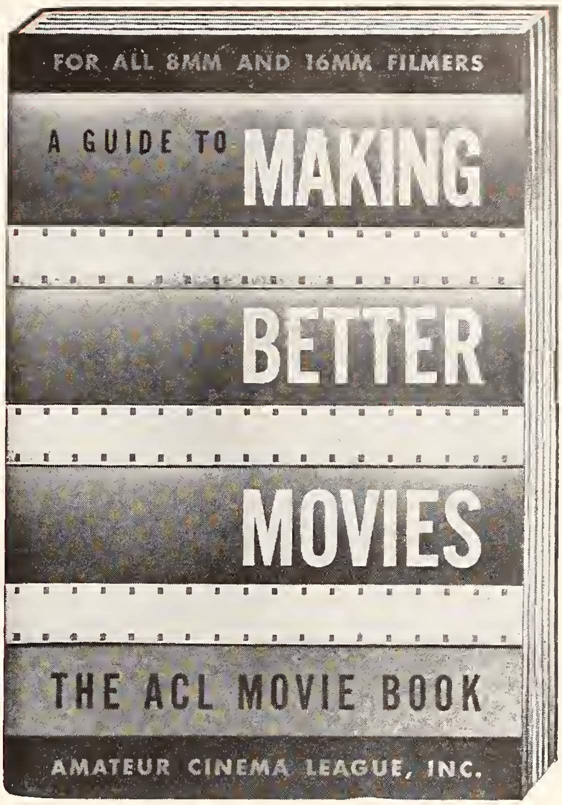
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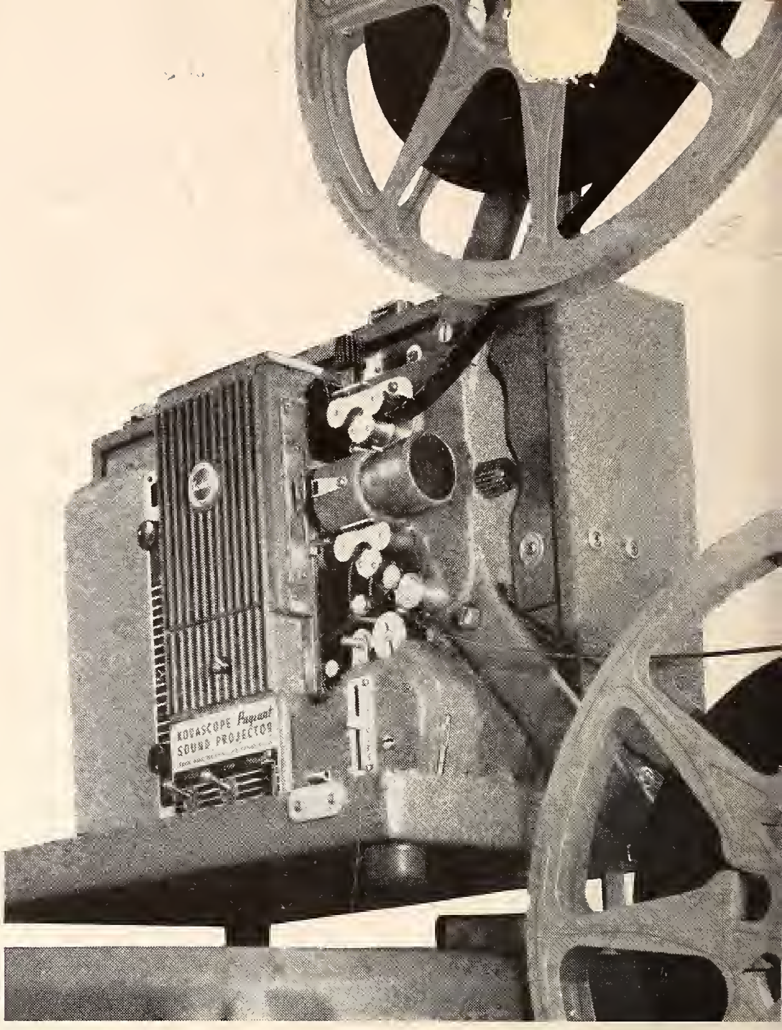

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